

AMATEUR CINE

W O R L D



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In This Issue :

VALUABLE NEW SERVICE
FOR READERS

PERFECT PROJECTION

A SELF-CONTAINED
CABINET PROJECTOR

REVIEWS OF READERS'
FILMS

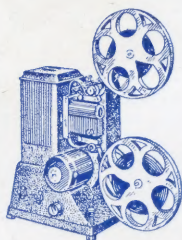
NOVEMBER, 1939

MONTHLY

SIXPENCE

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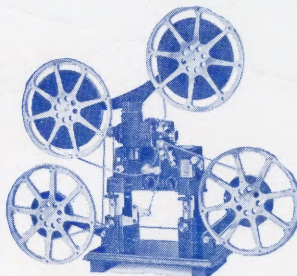
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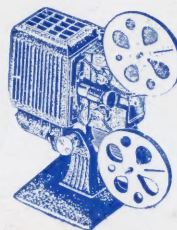


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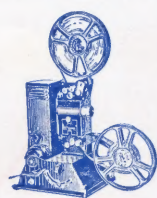
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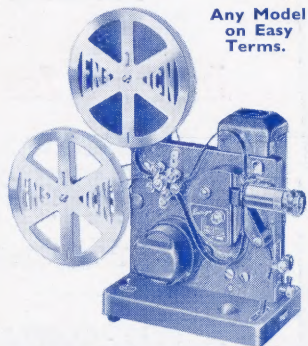
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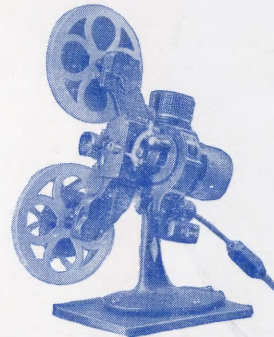
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Devoted to the Interests of all Amateur Cinematographers throughout the World

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GORDON S. MALTHOUSE *Editor*

Valuable New Service for Readers

IT is encouraging to learn that more and more societies are resuming their activities—in a modified form, it is true, but the point is that they are *meeting* again. Companionship means so much nowadays when, in our leisure hours, most of us are thrown on our own resources and must perforce make our own pleasures in our own homes.

There may still be some earnest and misguided people who will raise a pained eyebrow at any mention of that word 'pleasures'. But it is essential that we should relax when we have the opportunity. And if we do not know how to relax properly, leisure becomes boredom; and boredom begets depression. (One can go on from here with an impressive collection of woes, after the pleasing but redundant manner of biblical genealogy).

In the remote past, two months ago, we received a letter from a reader in which we were reviled for publishing club reports. He said that he appreciated that we had done our best to sharpen them up, but, speaking for himself, they continued to nauseate him. We get a letter like this every so often.

Very probably, however, our mordant critics do not feel so strongly about this matter now. There are, of course, fewer reports for them to be bitter about, but is it too much to say that the majority of amateurs now welcome them and wish there were more? They do indicate unmistakably a desire to resume normal activities, to pick up the threads again.

The cine societies are giving a

lead to the movement. And the Federation of Cinematograph Societies is giving a lead to the clubs. Before the outbreak of hostilities a film show had been arranged to take place in Manchester. It was given as arranged, the only alteration being that it began at 3 p.m. instead of 8 p.m. Some officials of the Federation made the journey from London and the following societies were present: Barnsley & District C.C., Bradford Cine Circle, Hyde C.S., Manchester Film Unit, Rochdale C.S., Salford C.S., Stoke-on-Trent C.C., Stretford F.S. and Warrington C.S.

There were 109 people present when the show started and more arrived during the performance. Many of the audience had come long distances. A Federation film show has also been held in London for Southern Area members. The Film Library is still operating. Dates for bookings are available and can be secured on application to the Hon. Librarian, A. J. Bromley, 29, King William St., London, E.C.4.

The Federation invites not only clubs but individuals to co-operate not only in making shows possible, but in giving shows. It is arranging a series of them in various parts of the country for the benefit of organisations engaged in national service. The scheme is entirely voluntary and in order that it may operate smoothly, a register needs to be compiled on the following lines:

1. Names and addresses of competent persons who are available for operating projectors.

(Continued on next page)

IMPORTANT NOTICE

May we again remind readers that, owing to the fact that magazines cannot now be supplied 'on sale or return,' your newsagent will only be able to supply you with "Amateur Cine World" if he has your order for it. Please place your order with him without delay.

The Editor to his Readers

(Continued from
previous page)

2. Societies and individuals who will offer the loan of their projectors at centres to be arranged, either under their own care or who will permit people registered in 1, above, to operate them.

3. Societies and individuals who will offer the loan of films for distribution to the centres.

4. Particulars of any gramophone records or amplifying apparatus that could be loaned to the Federation for use at these shows. Such apparatus would be under the supervision of experienced operators.

Those who are able to participate in the scheme—and it is hoped that as many as possible will be able to do so—should communicate with Mr. Bromley. *Amateur Cine World* is also co-operating. It is hoped to arrange, in the near future, a scheme in which all the important cine organisations in this country will participate.

Markets for Your Films

And now, having asked you to do your best, it is a pleasure to be able to tell you that *Amateur Cine World* is able to do something for you—to offer you a service of a kind that has never been available before.

Readers have often asked us how they can dispose of their films (or copies of them) to professional film companies. In almost every case we have had to reply that they can't, for the reason that most amateur material is unlikely to be of any interest to professionals with far greater facilities for getting just what they want; further, substandard film is not easily blown up to 35 mm.

Then it occurred to us that in this matter both our readers and ourselves were thinking only of professional film companies using 35 mm. stock—forgetting about those who make and distribute 16 mm. films. As soon as we were thus able to see the wood in spite of the trees it was not difficult to go ahead with plans to meet readers' wishes.

As a result we are able to announce that, provided your film is a good one, we are in a position to put you in touch with reputable sources which may be interested in acquiring it. There are two important markets: (1) African, (2) Home (Schools). The requirements of the first are as follows: simple films of English home life, manners, customs, sport,

pictures of the British Empire and occupations of its peoples, pageantry, pictures of Royalty. For schools, 16 mm. sound or silent films of requisite standard would be acceptable. They should have a more specific theme than films for the African market. Suggestions: travel, industries, foods, agriculture, the sea.

Treatment is most important. For the African market the films should be of slow tempo and there should be considerably more footage than, if you have been making films properly, you have been wont to include in the past. This does not mean that any kind of loose treatment will do. It emphatically will not. If the tempo is to be slow, then necessarily a good proportion of the shots will be lengthy. Err on the side of over-statement rather than under-statement. Include as many close-ups as possible, but do not cut them too short.

There should preferably be a full complement of descriptive titles. If there are none, a written commentary should be provided which may be translated into the various dialects by a local interpreter.

It will be realised that Africa offers a market for just those very films you thought could only be of interest to the family circle. But you must remember that, to the audiences, things that are familiar and commonplace to you will be excitingly new and strange. You must therefore be at pains to be clearly explanatory, taking nothing for granted.

The scheme will be operated through our review service. Films should be sent to us for criticism in the ordinary way. If they appear to us to be marketable, we will advise the owner as to whom to send it, and will also forward our criticism at the same time. It then rests entirely with the owner as to just what arrangements he makes.

He is under no obligation either to submit the film to the company suggested or to accept the terms offered. He is a free agent in every way. No charge is made by *Amateur Cine World* for this service, either for effecting the introduction or for being indirectly responsible for a sale.

It may be that

(Continued on
page 369)



Synthetic snow and a painted background for a scene in "Wuthering Heights." This film, now generally released, is reviewed in this issue.

PERFECT PROJECTION

IT'S EASIER OF ATTAINMENT WHEN YOU KNOW HOW A PROJECTOR WORKS
AND THE BEST METHODS OF OPERATING IT

THE theory of the projector is the same as the theory of the camera, with three important exceptions.

The camera almost invariably has a single bladed shutter which cuts off the light once per picture, whereas the projector generally has a multiple bladed shutter. The camera lens decides the position of the picture on the film, but in the projector the position of the picture in relation to the lens can be modified. The camera accepts light and records a picture; the projector emits light and projects a picture on a surface distant from it.

Otherwise both instruments contain the same elements: (a) a means of storing unused film, (b) a sprocket to feed the film smoothly towards the "gate" or picture plane, (c) the "gate" which holds the film in correct position behind the lens, (d) an intermittent movement and shutter mechanism to move the film through the gate, covering and uncovering the lens in synchronism with the picture movement, (e) a sprocket to remove the film smoothly from the gate, (f) a means of taking up and storing the used film.

In both cases the instrument is operated by a motor, but in the case of the projector an electric motor is almost invariably used, to permit of a long uninterrupted running time. There are various methods of adjusting the speed of movement of the film. There is no diaphragm to control the amount of light passing through the lens, as the light source itself is under control, and can be varied in intensity.

Spools and Their Capacities

Almost universally, films for projection are carried on spools. Film spools for 8 mm. projection are in the following capacities: 50 ft., 100 ft. and 200 ft., while 400 ft. spools will shortly be available. For 16 mm. capacities are 50 ft., 100 ft., 200 ft., 400 ft. and 1,600 ft. The figures for 9.5 mm. are 30 ft., 60 ft., 100 ft., 300 ft. (super reel) and 400 ft. The standard projection arms in the three sizes normally take 200 ft. of 8 mm., 400 ft. of 16 mm., and 300 ft. of 9.5 mm. The 30 ft. and 60 ft. 9.5 mm. spools are not all of normal type. Certain of the earlier designs of projector used a drum-like container, with a centre core which was free to rotate within the drum. This method is obsolescent and we do not advise the purchase of projectors which use it only. One disadvantage of the system is that the film comes off the top coil in the opposite direction to that which is normal for the most popular method of transit.

The path of film in the normal projector is indicated in Figure 1. The film comes down forward over the front of the top reel, passes through the sprocket and gate mechanism in similar manner to the camera (except that in most cases two smoothly moving sprockets are used instead of the one employed in the camera to perform the same functions), and is then taken up on the bottom spool, entering the top side of the spool first and revolving in the same

This is the fourth of the series for beginners—but it also contains much to interest the experienced worker. Previous articles were: "So You Have Bought a Cine Camera?", "What Film Do You Use?" and "The Problem of Film Speeds" (July, August and September issues).

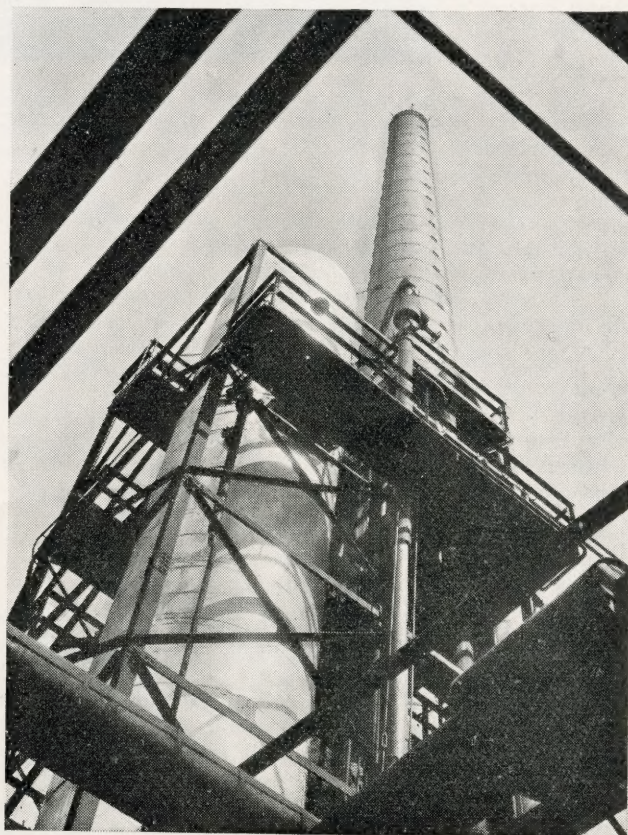
direction as the feed spool from which it started.

When using the drum type containers the film emerges from the rear of the coil, and is taken up on the bottom side of the second coil. In several cases no smooth feeding sprockets are used, but buffer devices operate to balance the jerking effect imposed on the film by the intermittent movement in the gate. Whatever the form of loading, the film leaves the spool and proceeds through the projector gate head downwards and reversed left-to-right.

If in doubt as to the position of the film in the projector, adopt the following procedure. Stand facing the screen (the direction in which the projector is pointing) and look at the first few frames on the reel. The picture should appear upright and correct in every way, the left side of the actual subject being to the left of the picture.

Now, keeping the same side of the film facing the screen, invert it so that the free end hangs downwards. Place

(Continued on next page)



Besides enhancing the majesty of the subject, the low angle also brings girders into the picture area, these effectively framing it.

the spool on the upper arm of the projector without altering its facing position relative to the projector.

It may happen that the film is wrongly wound on the spool and the spool will not go on the spindle. In such case the film must be drawn off until the other end is reached. Hold the end, then rotate the spool through 180 degrees around an imaginary line drawn across its diameter, until what was originally the left side is now on the right. Now attach the film to the core again and wind it up, rotating it on its normal axis. It will then go on the spindle.

When placing film in the projector gate it is important to see that the correct side is facing the screen, i.e., is pointing towards the projection lens. There are two obviously different sides on processed film, the support or base side being shiny and the emulsion side being dull. The following table may help:—

Film side facing screen during projection.

Reversal positive original	Dull side
Reversal positive duplicate	Shiny side
Positive print from negative (all copies) ..	Shiny side
Dupe from reversal original, made by taking negative and making print	Dull side
Subtractive colour film original (Agfacolor and Kodachrome)	Dull side
Additive reversal colour film original (Dufaycolor)	Shiny side

The gate mechanism of a projector is rather more elaborate in character than that in the camera, because it generally embodies a "framing" device, which will alter the position of the film in relation to the lens, or the position of the lens in relation to the film. Essentially, however, it consists of two long metal plates between which the film is held, both of the plates being perforated with holes to permit the passage of the light from the projector.

One of these holes is the actual picture aperture and determines the shape and size of the projected picture. It is generally from .5 mm. to 1 mm. smaller than the actual negative in both horizontal and vertical dimensions. The aperture on the presser plate, however, is generally from two to three times deeper than the picture aperture. Only a small portion of each of the two plates

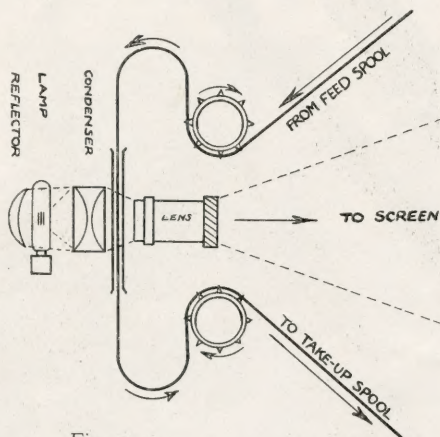


Fig. 1.

touches the film, which runs upon rails, the main part of the metal surfaces being ground away. In some projectors this precaution is not taken, with the result that such instruments are more prone to scratch and wear the film.

In the case of 16 mm., the contact with the film is made at points outside the actual picture area, in that part of it which contains the sprocket holes. There is thus little danger of picture-surface wear. In 8 mm.

PERFECT

(Continued from previous page)

the main contact with the film is made on the comparatively large area of the film containing the sprockets and a very small area outside the picture space steadies the other edge of the film. There is slightly more danger of wear.

"Corns" on the Gate

In 9.5 mm., the design of picture space and central sprockets necessitates that the supporting rails shall encroach on the picture space to some extent, particularly as the claws of the intermittent movement contact with the film in the practically unsupported centre. There is thus greater tendency to wear than in the other sizes, but this need not be serious provided the projector is properly operated and looked after.

The greatest enemy of film is "corns" on the gate. If for any reason a piece of foreign matter becomes stuck to the gate it will plough its way into the emulsion, tearing off tiny particles, causing continuous or intermittent vertical scratches, and piling up the removed emulsion about the point of foreign matter, so that the effect becomes steadily worse until the accumulated "corn" of emulsion is either itself torn away from the gate of the projector or the operator himself notices the damage which is ensuing and removes it. This menace will often reveal its presence by an increasing noisiness of the projector, which in extreme cases will rattle like a machine gun.

"Green" Film

The two greatest causes of this may both be traced to the user himself. The first of these is a scratched gate. A projector gate is highly polished and burnished when it is first issued. If the gate is allowed to become rusty or if it is scratched with something harder than itself, the surface becomes uneven, and jagged or hooked parts of it gouge out the emulsion. They can also damage the base side of the film. Generally these surface blemishes on the gate are microscopic in character and first manifest themselves by damaging the film.

The other cause is "green" film. When film is first processed it will, in spite of the utmost care in drying, retain a certain amount of moisture and the emulsion will be soft. It will fairly readily leave the base and pile up in long streaks on the gate. Even though, in the case of 16 mm., this torn-off emulsion is outside the

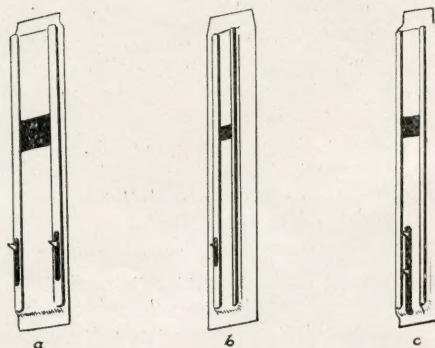


Fig. 2. a. 16 mm. projector gate with horizontal twin claws.
b. 8 mm. projector gate with single claw.
c. 9.5 mm. projector gate with twin claws in tandem.

PROJECTION

picture area, everything should be done to avoid it as the presence of this obstruction causes the film to be put under tremendous strain every time the intermittent claws pull it down. It can also strain the claws and the mechanism behind them and cause increased wear.

Little care is needed to avoid both troubles. First of all, always keep your film gate clean, and when it is not in use, rub it very lightly with a rag just moistened with oil. If the tiniest film of oil is present on the gate it will combat any tendency to rust in damp atmosphere and if you do run green film through it, it will resist the formation of corns by lubricating the passage of the film through the gate. But remember that the oil film should be so slight as to be imperceptible.

When you do clean the gate, which should be done at frequent intervals, use soft fluffless linen, making sure that it is free from grit or dust. If corns have formed *do not scrape them off with a knife* or other hard metal instrument. They can generally be removed with the end of a match, or if this is not strong enough, a soft copper or bone scraper will do the job. Alternatively, use a slightly moistened rag, afterwards polishing bone dry and giving a final thin film of oil in the manner described above.

If your gate does become definitely scratched or the plating worn off it, you should have it replated or reburnished. The cost of this work will be much less than the value of the film that will be spoiled by a gate which has been neglected.

The Intermittent Movement

The framing devices above referred to are not invariably incorporated in the gate itself, so we will consider them later. It is most appropriate that we should now deal with the intermittent movement.

These are of three main types, (a) claw mechanism, (b) intermittent sprockets, (c) beater and rocker movements. The function of all these mechanisms is to pull down the film one picture space as rapidly as is practical, then allowing the film to remain stationary during the

period in which the picture is projected upon the screen.

In theory, the pull on the film should be exerted at a point as near to the picture aperture in the gate as is possible, as this avoids any errors due to different degrees of swelling or contraction of the film at various places along its length. In practice, the pull is often exerted at a point relatively remote from the gate, particularly when intermittent sprockets or beaters are used.

To consider claws first. In 16 mm. either one or two claws are used. In the latter case both claws are at the same horizontal level. There are arguments in favour

of both systems, the protagonists of the single claw method arguing that as film does not expand and contract equally down both sides, only one claw will be in operation at any given moment in most cases. For sound-on-film the pull-down can only be operated on one side of the film as the other margin is not perforated and is used for the sound track.

In 8 mm. it is also only possible to pull down on one side, as the other side is not perforated. In

9.5 mm. single or double claws are used, in the latter case being in tandem. The main object here is to avoid trouble should one perforation have become damaged, and also

to distribute the stresses which otherwise would be imposed on a single almost unsupported sprocket hole. In choosing a projector with claw intermittent, the path of the claws should be observed with care. This can easily be done if the projector is placed in such a position that the claws or a bright portion of the intermittent shuttle reflect strongly the light which is falling upon them. If the projector is run at 16 f.p.s. or faster the path of the claws will then be seen as a continuous bright line. No film should be placed in the gate.

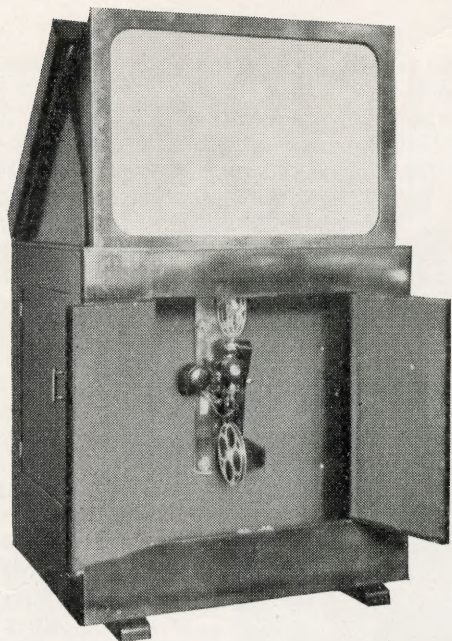
The Claw

The point to watch for is the angle of entry and the angle of exit of the claws in relation to the plane of the film. The nearer these are to right angles the better. An oblique direction of movement will not only tend to wear the claws themselves more rapidly, but will also in time wear the edges of the sprocket holes in the film, and may even snatch at the edges of the holes and break them down. It does not matter greatly if the passage of the claws when outside the film is curved in shape, but the pull-down should be as nearly straight as is possible.

(Continued on page 365)



The clouds make the picture; without them there would be little justification for it. A red filter was used.



A Self-Contained CABINET PROJECTOR

At last a compact home cinema that takes up no more space than your radiogram, and is easily operated. If you are not by way of being a handyman, why not get a local man to make the cabinet for you and fit in the mirrors? You use your own projector in the cabinet, of course.

By
P.J. WRIGHT

Cabinet open for projection but showing the adapted Home Movie projector in the front compartment.

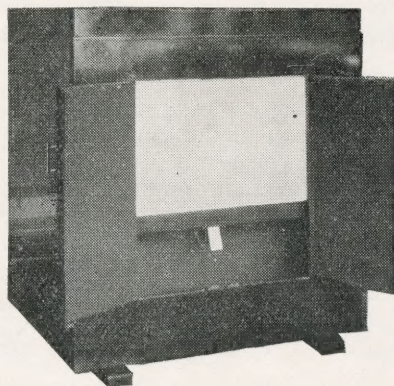
HOW familiar we all are with the fuss and bother of hanging the screen in a suitable position, arranging the projector stand and centring the picture! Then again, with even the best projectors there still seems to be a certain amount of stray light to worry viewers. This arrangement serves well enough, but how much more compact and trouble-free is a self-container cabinet projector, reminiscent of a television cabinet! Particularly is this the case now, when black-out restrictions confine many of us to one or two rooms of the house, and setting up of projector, screen and so forth might cause some inconvenience.

Here is a home projector which might fairly be said to be of a truly amateur type.

The apparatus, when closed, appears like a rather large radiogram. On raising the lid, however, a translucent glass screen, 20" x 30", rises automatically at the front of the cabinet. As soon as the screen is clear of the top of the cabinet the lid is brought to rest by a stop and all is ready for projection.

Opening two doors at the front of the cabinet now reveals the projector, in this case an adapted Home Movie, permanently mounted on the wall of its own separate felt-lined compartment. The film is loaded and threaded in the normal way, motor and lamp are switched on and the room lights off, the front doors are closed, and half an hour's projection is under way. Focusing need never be altered, nor need the centring or framing.

When the show is over all that is required, after removing the film from the projector, is to release a catch just inside the cabinet and close the lid and



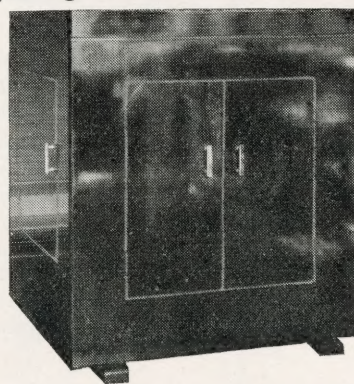
the two front doors. The screen now slides back into the cabinet automatically, and no further packing up is required. The apparatus, like a radiogram, is never disconnected from the mains.

The time taken to prepare for a show is thus reduced from perhaps half an hour, at a very moderate estimate, to the time taken to thread the film, for the single operation of opening the cabinet for projection takes no more than a second. Similarly, packing up is reduced to closing the cabinet, likewise done in a second, instead of another half hour.

Simple Principle

The principle of the apparatus is really very simple, though the execution of the idea proved to be by no means easy mechanically. The fundamental problem is to enclose the projector beam for a picture of reasonable size within a cabinet of reasonable proportions, and to keep the projector itself in a convenient position. Broadly, the method is to use the back projection system and repeatedly to reflect the beam within the cabinet until sufficient throw is obtained to give an image of the required size.

Before proceeding I must at once dispel two notions which seem to prevail. The first is that the use of plate glass mirrors in connection with back projection



Left: Cabinet with lid closed, but front doors open to show position of screen. Above: Cabinet closed.

gives trouble with double images. This seems to be quite untrue, for the writer's apparatus uses three reflections from $\frac{1}{4}$ " plate glass mirrors, and there is no sign of double image under any conditions of projection. The second idea seems to be that it is difficult to find a really efficient material for a back projection screen. Tracing paper would obviously be quite unsuitable for a permanent screen. The writer experimented with a

variety of kinds of glass, and found what appears to be very nearly an ideal material. This is known as "flashed white opal." Using this material there is not the slightest sign of a "hot spot" at the centre of the image. Diffusion is so efficient that there is no noticeable falling off of the brightness of the image

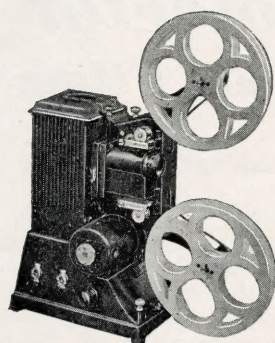
(Continued on page 353)

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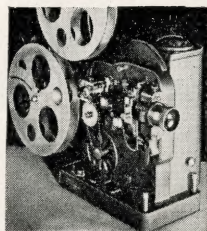
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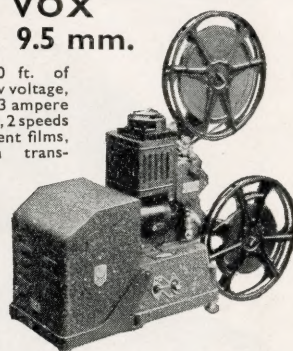
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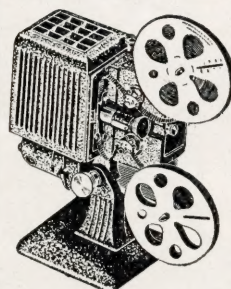
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HOME

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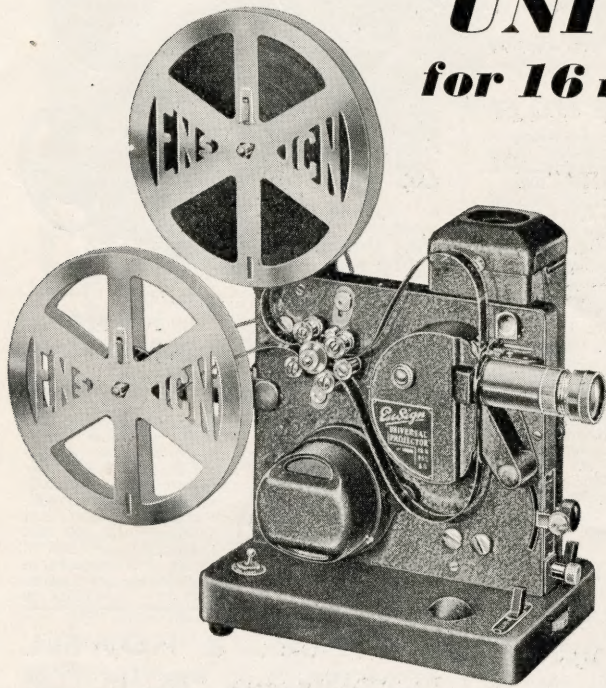
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A Self-Contained Cabinet Projector

(Continued from page 350)

from whatever position it is viewed, and the actual brightness compares very favourably with that obtained with a white opaque screen at the same distance.

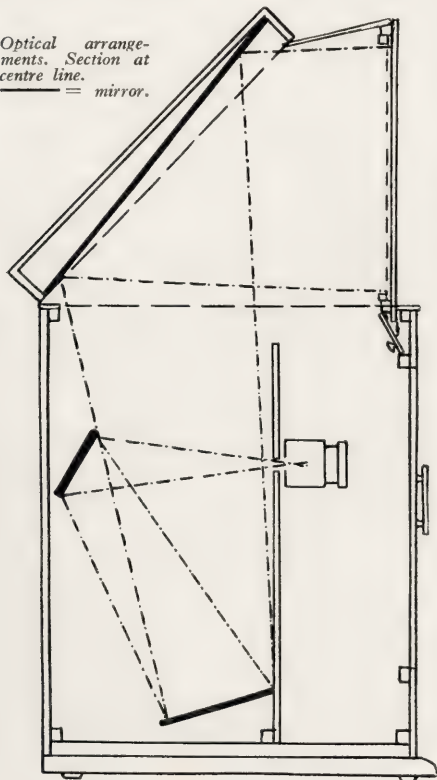
It will be best to describe exactly the apparatus built by the writer, giving actual dimensions where necessary, though it will readily be seen that any reader who should decide to make such a cabinet projector for himself, must adapt the dimensions to suit the throw of his own projector, its size and the size of the image he requires. This, it will be seen, is a matter of quite simple geometry and should present no particular difficulty.

Path of Throw

The projector, as mentioned before, is in the front of the cabinet and throws its beam to the back where a mirror reflects it downwards to the bottom. There another mirror turns it back upwards, this time to a large mirror in the raised lid of the cabinet, whence it is reflected squarely on to the back of the screen. This rather complicated path gives an effective throw of about 12 ft., allowing for a 30" picture with the 9.5mm. projector used.

The cabinet was constructed of $\frac{3}{8}$ " walnut faced plywood built up on a thick base for strength and raised $1\frac{1}{2}$ " from the ground by simple feet. The size is 36" wide by 30" deep by 36" high without lid. The top of the cabinet was framed around the inside with 1" square

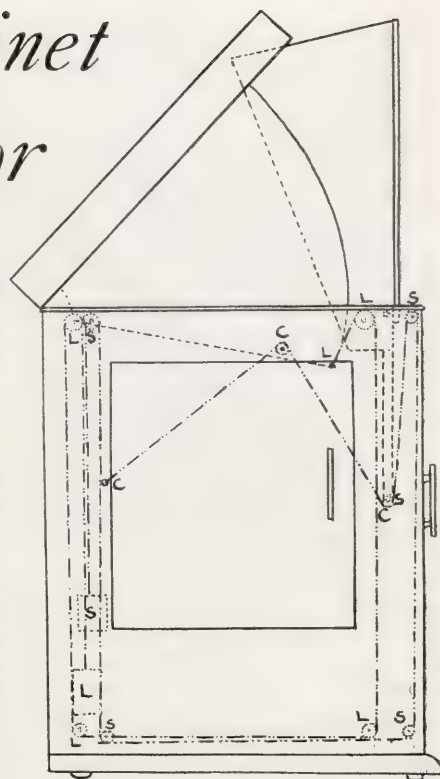
Optical arrangements. Section at centre line.
— = mirror.



material to minimise "whip," as it was impossible to use any cross supports inside the cabinet. The lid is $3\frac{1}{2}$ " deep and it was particularly important to prevent "whip" here, as a large mirror had to be mounted inside it.

The required rigidity was obtained by making the sides of the lid of material $\frac{3}{4}$ " thick and making the angles very secure. The

Diagram shows counter-balance and linking system. [Key] — = Steel cable; = Hidden portions. L = Lid cable; S = Screen cable; C = Linking cord.



cabinet has a pair of doors at the front for giving access to the projector, and one large door at the left side to give access to the inside of the cabinet. The positions and sizes of these doors are shown in the diagram.

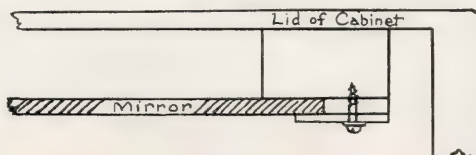
Standing inside the cabinet 11" from the front, is a partition of $\frac{1}{2}$ " plywood with a projection window 22" from the bottom. This partition has side wings at right angles to it, extending to within $1\frac{3}{4}$ " from the inside of the cabinet front. The whole of this unit is very firmly secured to the floor of the cabinet, as the projector is mounted upon it, and steadiness of projection depends upon its rigidity.

Securing Mirror in Lid

The next step was to secure within the lid a $\frac{1}{4}$ " plate glass mirror of best quality $28\frac{1}{2}$ " x 30". This was done in the following way. Two wedge-shaped pieces of wood, 2" wide and $28\frac{1}{2}$ " long and tapering from $2\frac{3}{4}$ " to nothing, were cut. These were securely glued inside the lid with the thin ends towards the front, in such positions that the mirror, when resting upon them, covered half of each. When the glue was set the mirror was secured in this position by strips of plywood screwed on as shown in the sketch.

Two quadrants of $\frac{1}{4}$ " plywood of $24\frac{1}{2}$ " radius and an angle of about 60° were now cut. Their actual apexes were cut away by arcs of 2" radius. These quadrants were firmly screwed inside the sides of the lid with their centres on the line of the lid hinges. It was necessary to space them $\frac{1}{2}$ " from the sides of the lid to enable them to pass freely down into the cabinet on closing the lid.

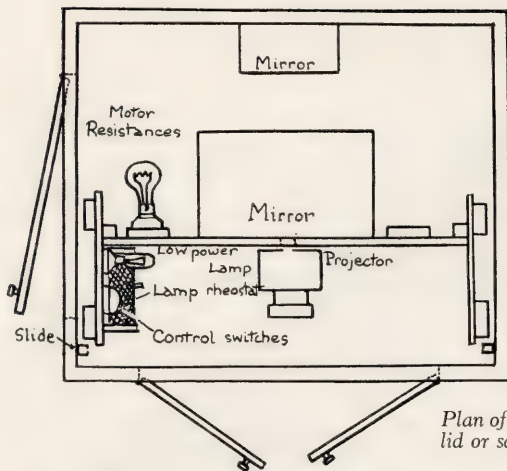
To the bottom corners of these two quadrants are attached stranded steel cables (Bowden wire) which pass over pulleys as indicated in the diagram, and are connected to counterbalances at the back of the cabinet, the lid with its mirror being fairly heavy.



(Continued on next page)

Your Cabinet Projector

(Continued
from previous
page)



Plan of cabinet without
lid or screen.

Next the screen was obtained. Although, as stated above, "flashed white opal" was found most suitable, some difficulty was experienced in selecting a piece of sufficient size without serious flaws. Such was, however, obtained after examining almost the entire stock of a large glass merchant. A piece 22" x 32" was procured and this was mounted by glued blocks behind a frame cut out of $\frac{1}{4}$ " plywood. To the sides of this were screwed vertical battens 2" x $\frac{3}{4}$ " x 36" long from the top downwards.

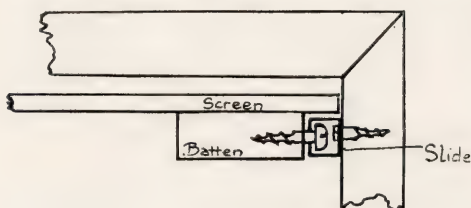
Slides were made for the screen of some material which happened to be on hand in the form of channelling of section indicated in the sketch. Lengths of this were screwed vertically inside the sides of the cabinet near the front and extending from top to bottom.

Large, round headed wood screws were now fixed, two in each of the battens attached to the screen, so that the heads would slide smoothly up and down inside these channels. Thus the screen could now be raised from a position entirely within the cabinet to one entirely clear of it, but was constantly maintained in its true vertical position. A simple spring loaded catch was also fitted at the bottom of the screen to hold it in its upper position.

Projector Beam Completely Enclosed

Three sides of the screen were now enclosed by wings and a top of ordinary 3-ply wood. These fit at the sides neatly inside the quadrants attached to the lid of the cabinet, and its top comes to rest in contact with the underside of the front of the cabinet lid when the apparatus is in the projecting position. Thus the beam from the projector is completely enclosed, with no chance of stray light escaping into the room. Moreover, the whole apparatus thus has a neat and finished appearance, whether open or closed.

It now remained to counterbalance the weight of the screen and to link its movement with that of the cabinet lid in such a way that only one movement was required to open or close the apparatus. Counterbalancing was

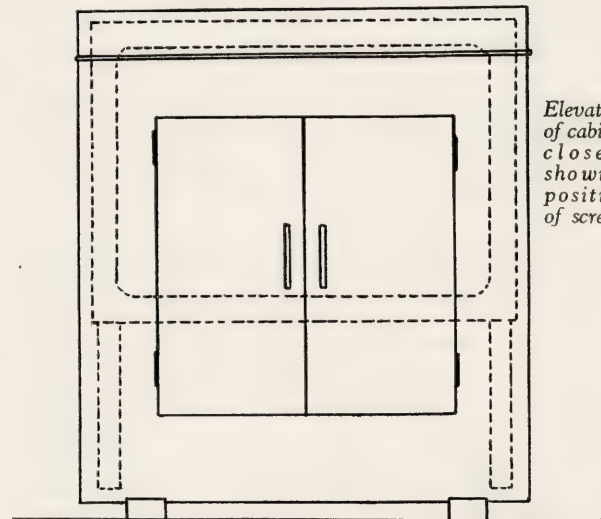


Plan showing
arrangement of
screen slides.

quite simply achieved in a similar manner to that followed with the lid, but it had to be remembered that the screen must be left with a slight tendency to fall. The actual layout of the cords and weights is shown in the sketch.

The method eventually evolved for linking the movement of the screen to that of the lid, while very simple, was the fruit of much thought and experiment. Cords are attached to the bottoms of the screen-supporting battens and pass over small pulleys mounted inside the bottom edges of the lid quadrants at a distance of 19 $\frac{1}{2}$ " from their centres.

The free ends of these cords were now attached to fixed points on their respective sides of the cabinet, 25" from the front and 14" from the top. Their lengths were carefully equalised, and adjusted so that the cords were just slack when the lid was closed and the screen resting on its battens on the bottom of the cabinet.



Elevation
of cabinet
closed,
showing
position
of screen.

The effect of now lifting the lid of the cabinet is that for the first 3" or so the screen does not move. As soon, however, as the lid has risen above the top of the screen, the latter begins to rise, following it closely, with a gap between its top and the lid of less than an inch. When the cords are properly adjusted, just before the screen reaches the fully extended position, it accelerates and catches up the lid exactly at its final position.

A catch on the screen now engages automatically on the frame of the front opening of the cabinet, holding it in position, and the cabinet lid is now able to rest lightly on the top of the screen casing. The reverse, of course, automatically takes place on releasing the catch and lowering the lid.

Another piece of plate glass mirror, 6" x 8", was now mounted on a piece of plywood extending about $\frac{1}{2}$ " beyond it on all sides. The projector was now rigged up temporarily at its window and this mirror was placed in the path of its beam in such a position as to reflect it down to the bottom of the cabinet, against the foot of the projector compartment partition. This position was marked, and the mirror was fixed.

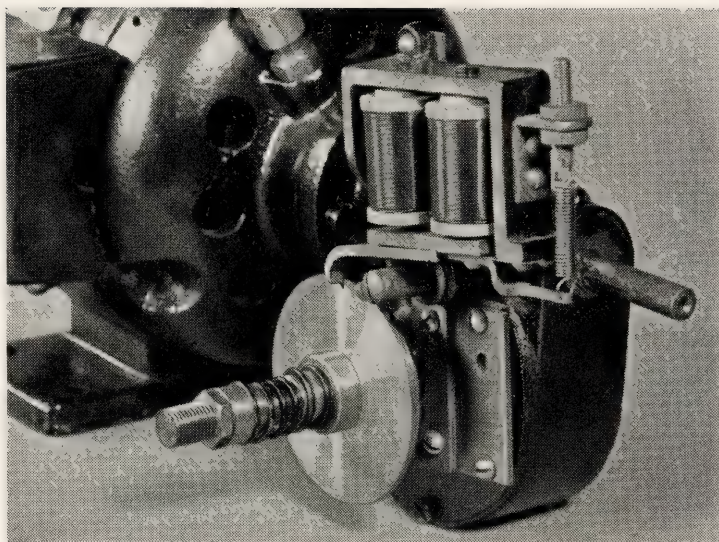
(Continued on page 366)

Designing a CARTOON BENCH

This is the second of three articles on an ingenious piece of apparatus with which almost any titling and cartoon work can be carried out. The first article appeared in last month's issue.

By STANLEY W. BOWLER
A.R.P.S.

Fig. 6. Close view of clutch assembly, driving arm removed.



LAST month a brief mention was made of the specially designed motor-driven trip-gear assembly and an illustration was given of the complete assembly. Fig. 6 shows in greater detail the construction of the clutch, from which the driving-crank with its rubber-lined jaws has been removed. The end of the motor-shaft (running at the higher speed) can be seen at the extreme right of the illustration, coming from the top of the integral gear-box.

The clutch is mounted on the slower speed cross-shaft projecting towards the left of the picture. Mounted on to this shaft by means of a set-screwed boss or collar is the driving-plate of the clutch, which is, in this case, concealed by the larger diameter driven-plate of the clutch. This driving-plate is a turned brass blank on to which is riveted a fibre ring.

The driven-plate is a similarly turned brass blank with a large boss or collar providing a reasonably long bearing on the shaft. It is held closely in contact with the driving-plate by means of a coiled compression-spring which is,

in turn, held in compression by means of an internally-threaded turned brass collar recessed to take the end of the spring, and locked into position by means of a lock-nut. The end of the cross-shaft is threaded for about one inch for this purpose.

Fig. 7 shows the component parts of this clutch assembly in greater detail, together with the hollow sleeve on the end of which is mounted the driving-crank, the two forks of which are lined with a slip of sponge-rubber as a precaution against transmitted vibration from the clutch-gear to the camera-crank.

Referring again to Fig. 6, the means of releasing the driving-crank will be seen. Positioned above the driving-disc is a steel catch fitted to the iron armature of the magnetic assembly. This steel catch rests in a nick cut in the periphery of the driving-disc. The depth to which the steel catch may go is regulated by a set-screw in the projecting column, and this and the tensioning adjustment provided by the crank from the opposite end of the armature to which is fitted a tension spring (capable of regulation by means of the threaded rod on the bracket projecting from the main part of the coil assembly) together provide the means of adjustment for the precise operation of this part of the clutch mechanism.

Operation of Mechanism

The coils are wound for a voltage of about $4\frac{1}{2}$ to 6 and ensure a sharp pull-off with the minimum of snatch. The low voltage has been adopted since the connections from this are brought down to a control-button on the cartoon-bench by means of a flexible cable.

The operation of the mechanism is exceedingly simple, and works as follows: the motor is set running and allowed a short time to settle down, and then an exposure is made by energising the magnet-coils. This pulls up the steel catch out of the nick in the periphery of the outer disc and allows this disc to turn with the one which is constantly driven round by the cross-shaft of the gear. The pressure on the outer disc can be regulated by means of the spring on the cross-shaft, and the friction between the two plates needs only to be quite small to turn the crank of the camera without slipping.

(Continued on next page)

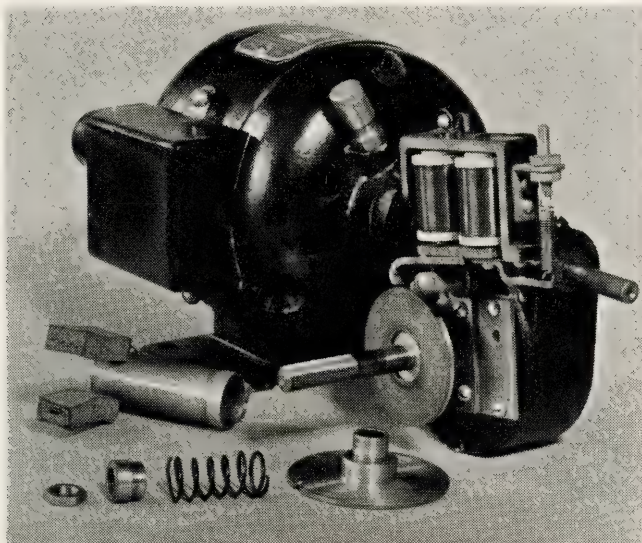


Fig. 7. Component parts of clutch with motor.

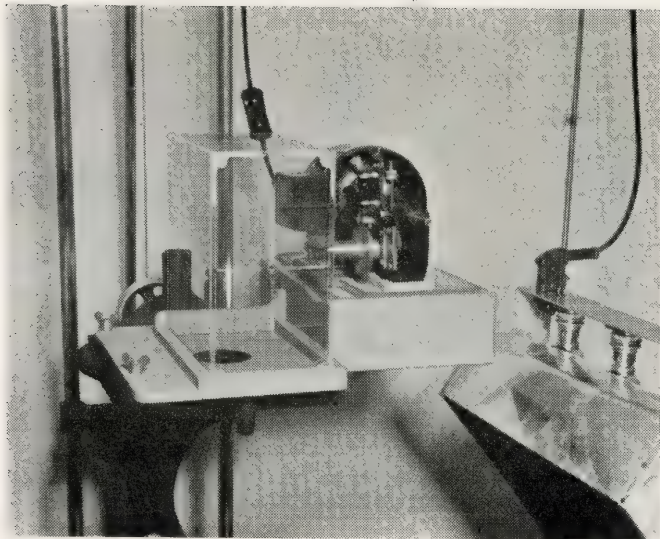


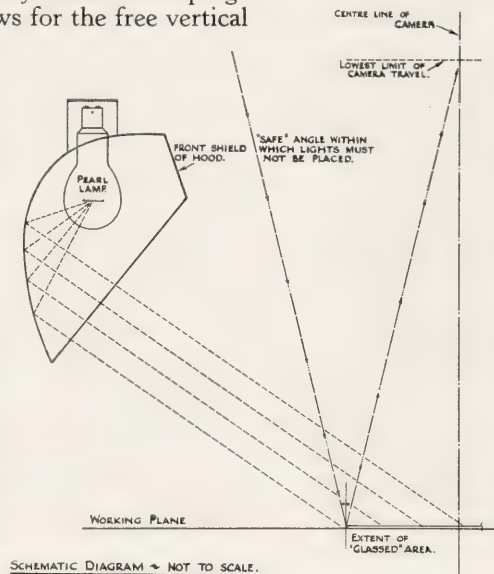
Fig. 8. Camera and clutch gear mounted in position on bracket, camera shown "ghosted" in position.

The energising of the coils of the magnetic assembly must be momentary since the edge of the steel catch, once out of the nick, rides on the edge of the outer disc. As soon as the disc has completed one revolution the steel catch drops back into the nick and arrests the rotational movement of the driving-crank.

Fig. 8 shows the camera-and-clutch-mechanism tray mounted in position on the metal projecting bracket of the vertical column. On to this tray are mounted the clutch-mechanism together with the camera—which for the sake of clearness in the illustration is only 'ghosted.' The tray is located in the bracket hole by means of a wooden shaped piece glued to the underside of that section of the tray, and fixed by means of a pair of bolts and wing-nuts, facilitating easy removal when necessary. The underside of the tray and the inside of the lens-hole are painted a matt-black to prevent reflections of it appearing in the glass pressure plate over the drawings on the platen on the bench.

Power is supplied to the motor by means of a plug-and-socket jointed cable which allows for the free vertical movement of the bracket, and also simple disconnection of the motor when it is desired to remove it. Similar plug - and - socket connections in a flexible cable provide for the low-voltage supply to the magnetic control of the clutch-gear.

Fig. 9 shows one of the pair of similar lighting fittings specially designed for this equipment by Mr. Harold Bright, each incorporating three 150 watt normal type pearl gas-filled lamps. The hoods are constructed from fairly light gauge aluminium in three sections, the front, top and back being in one piece, with the two end-plates with swaged turn-ups riveted onto the main piece. The whole assembly is very rigid despite the light weight.



Designing a CARTOON BENCH

(Continued from
previous page)

Three batten type brass lamp-holders are fitted to the aluminium stirrup held by screws at each end of the hood. These lamp-holders, of the bayonet-type, are mounted off the stirrup by means of screws passing through the flanges and separating collars. This ensures a free passage of air round the wiring, which is carried out in "fittings-wire." This wire is a special form of V.I.R. cable which is much more suited for this type of work than is the usual flexible cotton-covered stranded cable normally employed.

The wiring terminates at the back end of the stirrup in a two-pin plug. Connection is made to this plug by means of a right-angle type domestic-iron socket, complete with earthing-lug on the outside, which engages with a metal bracket riveted on to the stirrup, so that the whole lighting-hood is properly earthed and protected. The lighting-hood, with its lamp-holders and lamps in position, and connector weighs only 2½ lbs.

The hoods are suspended from the ceiling on medium-weight first-quality blind cord, and are so arranged that their natural suspension allows for the lamps to hang exactly vertical and the hood in the position in which it was designed to throw its beam across the area to be

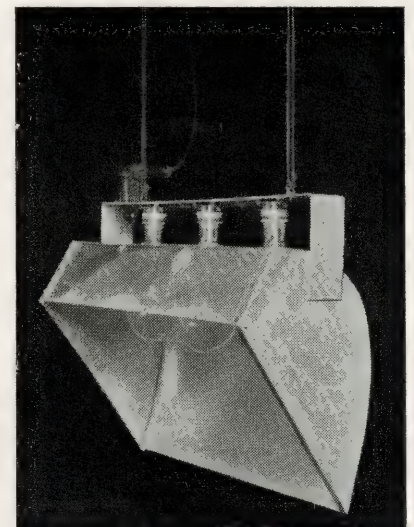


Fig. 9. Close view of one light hood, with lamps.

illuminated. The power supply is taken from picture-rail level down to the hoods by means of three-core circular braided flexible cable.

The supply to the motor and to the two hoods (independently) is taken from a separate control-panel, close to the right hand side of the desk which is, in turn, fed from a 15-ampere switch socket connected to the house supply. This control-panel carries four 5-ampere switch

(Continued on page 367)



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EASY-TO-DRAW ALPHABETS

THE alphabets, numbers 2 and 3, chosen for reproduction this month are, like the Roman form already given, both upright in style and, again like the Roman, may be drawn with the straight edge and compass. They are, however, both quite easy to execute, possess different and distinct characteristics and yet, for all that, have a certain freedom of line and form which allows of manipulation to suit special circumstances. Of the two, perhaps the second is the more flexible in this respect but either can be extended or condensed to an almost unlimited extent—a most decided advantage where title matter is lengthy or space limited.

Little need be said, therefore, about general proportions. Regarding the first, however, great attention must be given in forming the letters to ensure that all the upright strokes are truly vertical, that the lines are of uniform width throughout, and that the “serifs,” as the “feet” at the extremities of the limbs are called, are of identical size.

In drawing the alphabet, a draughtsman’s drawing pen will be found useful. This instrument, which is perfectly simple to use, can be obtained for a shilling or so, and is specially made for ruling straight lines of definite and unvarying width—adjustable in the pen—and for working alongside a straight edge or rule without smudging.

It should be noted that this alphabet in particular can be modified to a considerable extent by using a line of different thickness, that is, by giving the letters a

for Copying

By
GEORGE
NEILSON

A Roman alphabet was reproduced last month, with instructions for tracing it. Further alphabets will be given in subsequent issues.

lighter or heavier “face.” The great change in appearance and character which can be so induced is obvious from the two examples shown. “LATE,” shown severely condensed and in a very light face, appears as different from the heavy faced “E” as it possibly can ; yet basically the letter form is the same. The latter form has considerable use for ponderous work or for that illustrating a slow-moving, heavy theme.

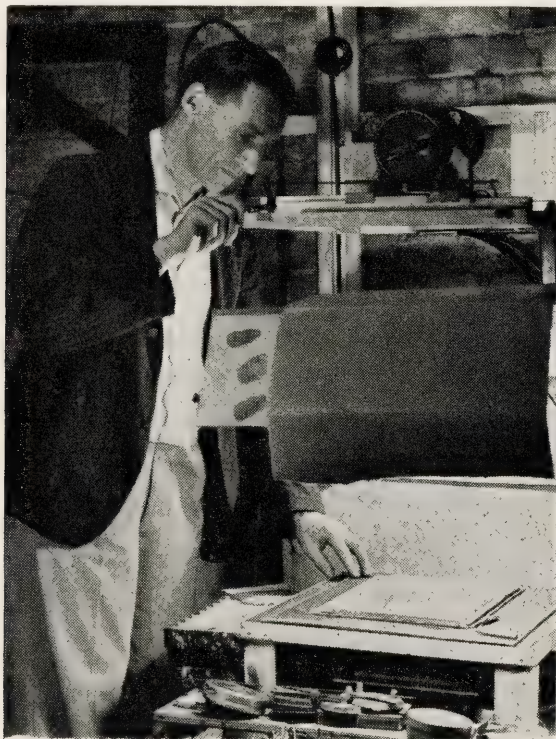
Alphabet number 3 is delightful in the air of craziness which it suggests without being particularly crazy itself! It has none of the crude, bizarre form or detail which features in many so called modern letters. There is something distinctly free and easy about it, something irresponsible, open, straight-forward and almost gay, and it is not difficult to visualise it being used to support vigorous action—but action that is light-hearted and takes place in the “wide open spaces,” rather than within the compass of four walls.

Compass Can be Used

In execution the amateur is not hidebound by any severity of form and this undoubtedly makes for simplicity. The verticals, for instance, in tapering slightly, eliminate the necessity for absolute precision in these strokes ; indeed, it does not matter very much if they are not quite straight, but the essential cleanness of the letters must be maintained. If facility in freehand tracing is doubtful—and this only comes with practice—the writer should not disdain the assistance of a straight-edge and compass, for jagged pen strokes or crude outlines, more than anything else, will completely mar the finished appearance and ruin the whole character of the symbols.

The spacing of the individual letters of the words themselves can very well be rather close. The only thing to detract from the appearance of a line of print more than loose spacing is uneven spacing. Of that, more will appear in a later article ; in the meantime the amateur may experiment with the construction of titles from the material which has so far been published, in the certain knowledge that if they *look* correct, they *are* correct, and that with every single title drawn he will gain in skill and confidence.

Let him, however, be cautioned not to criticise his own work too hastily. Many a printed line which, in the tired eyes of the writer, may at first appear decidedly awkward or even very bad will, upon later and more casual inspection, take on quite a satisfying aspect. In other words, write your titles to-day and let any criticism you may at first feel inclined to make be reconsidered and tempered in the softening light of to-morrow’s fresh view !



The chairman of the London Amateur Film Club operates the club's titler. One advantage of the vertical type is that the letters can be placed on the background. There is no need to stick them.

Nº 2.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z - a b c d e f
g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 - ? ! - L A T E - E

Nº 3.

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q
r s t u v w x y z 1 2 3 4 5 6
7 8 9 ! & a.n.**

Readers' Films Reviewed

TREGEDION. By J.J. Butterworth. 400 ft. 16mm.

The film opens with a close shot of guide books, one on Cornwall prominent among them. A hand comes into the picture and takes one of them. This is rather too slow and deliberate. As the film proceeds the audience will have plenty of opportunity of realising that the film is about Cornwall—the main title indeed, may convey that to the knowing. But then on the other hand it may not.

We were a little perplexed by it. It seemed to us to have a Cornish flavour, but we had never heard of the place. Subsequently it is revealed that "Tregedion" is the name of the farm on which the author stayed and around which some part of the action revolves. One wonders if it is particularly apt in this context since, although its significance will be apparent to the family, it will not be to those outside it.

In our criticism sent to the author we mentioned this and he replied: "I chose this title instead of the more usual 'Holiday in Cornwall', etc.; my idea was to contrast the quiet life on the farm with the surrounding scenery of the Cornish coast for which Tregedion serves as an ideal base." His intention is certainly admirable, but to those not in the know he has, in avoiding the hackneyed, become somewhat obscure—even misleading, because some may think that 'Tregedion' has some reference to a tragedy.

After the shots of the guide books we get a direct cut to shots of people examining them. These are nicely done. After the man has studied the book on Cornwall he says (sub-title): "I'll get the address from the Dentons"—a homely touch which will doubtless please

Amateur films of any size, subject and gauge may be sent for review. Those that reach a reasonable standard of merit are awarded a Leader. A special animated Leader is given for films that are particularly noteworthy. From the films submitted to us for review are selected the "Ten Best Films" of the year and the best amateur cine society production, each of which is awarded a plaque.

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Please do not send us your film until we ask you to, but first advise us that you have a film you wish reviewed, stating its length and gauge. We will then reserve a date for screening it and inform you accordingly. In this way your film will be out of your possession for only about three days—two days in the post and one with us. All criticisms are personal to the producer of the picture and are sent by post. The published criticisms are written to interest the general reader. Please do not forget to enclose the cost of return postage with your film. Address: The Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1.

the Dentons. Close-up of envelope with address on it, stamp being put on.

Luggage being packed onto car boot. Shots from the car on which are superimposed advancing names of places passed on the way. A signpost. Shots of car going along pleasant country. Farm gate, "Tregedion" painted on it. Gate swings open. Cut to

farm house, car approaching. Here is nice economy of effect. Hostess comes out to welcome lady in car. Cut to small boy bounding along to greet a massive dog. This last is a telling shot. Its merit is that it could have been taken at any time but that, in its present context, it expresses the arrival so succinctly, for the first thought of most small boys would be to renew acquaintance with animals rather than anyone else.

Neat Continuity

In a very attractive garden Mr. and Mrs. Holidaymaker look at a map and plan excursions. But we do not cut direct to them. Had the author done so we should have grown rather tired of this map business, which at its best is only a continuity link. No, the lady wanders into the scene first and not, it seems, with the express intention of looking at maps. With her, we are able to look around the garden leisurely. Then her husband strolls up. It is all very naturally done—no embarrassing 'acting'.

Cut from map to shot of cove. There are people there, but not our holiday-makers, nor is there any reason why our folk should be presented, for continuity is sufficiently well achieved by the cut from map to cove. Further, an audience outside the family circle soon grows very tired of seeing too much of the same people.

In the St. Michael's Mount sequence there are: (1) Shot of the Mount. (2) Small boy looking at it through telescope, his mother in the picture. (3) Boy and mother against background of Mount. A better sequence would be 2, 1, 3, for there is no cut on action from 2 to 3, and after a shot of somebody looking through a telescope it is natural to expect to see next what that something is. In the Penzance sequence, however, the author follows out this order of shots.

A sub-title runs: "The Atlantic wages eternal war against the Cornish ramparts." One anticipates dynamic shots, fairly close, of huge waves buffeting the rocks, but the shots that follow are for the most part taken from too high a viewpoint, so that the breakers seem more gentle than otherwise. If you take a shot of an object from a high viewpoint you dwarf its significance. Conversely, from a low angle it assumes



Wimbledon C.C. realises the value of a reflector: a still taken during the filming of their current production.

formidable proportions. Familiar examples are a shot of a policeman, taken from low down and so emphasising his stature, and one of a small child (or Mr. Henpeck) toddling along the road, but filmed from a pair of steps or a window.

It is the more unfortunate that the waves should have been taken from too high an angle, for the next sequence is labelled: "Tranquillity", and the contrast is not so marked as it should be. The author says he was chary of getting too close to the waves because he found that his lenses quickly became obscured by the spray. A deep lens hood helps, to a certain extent, to obviate this difficulty; better still, of course, is a telephoto lens.

Sub-title: "Reluctantly..." Shots of luggage going back into boot. After farewells the car is driven away. The gate swings to. The end. How much more effective is this sub-title than the usual "Homeward bound" or the prolix "At last we have reluctantly to say farewell to Tregedion"! And the closing of the gate (which, when we first saw it, spelt the beginning of the holiday) now neatly indicates its close.

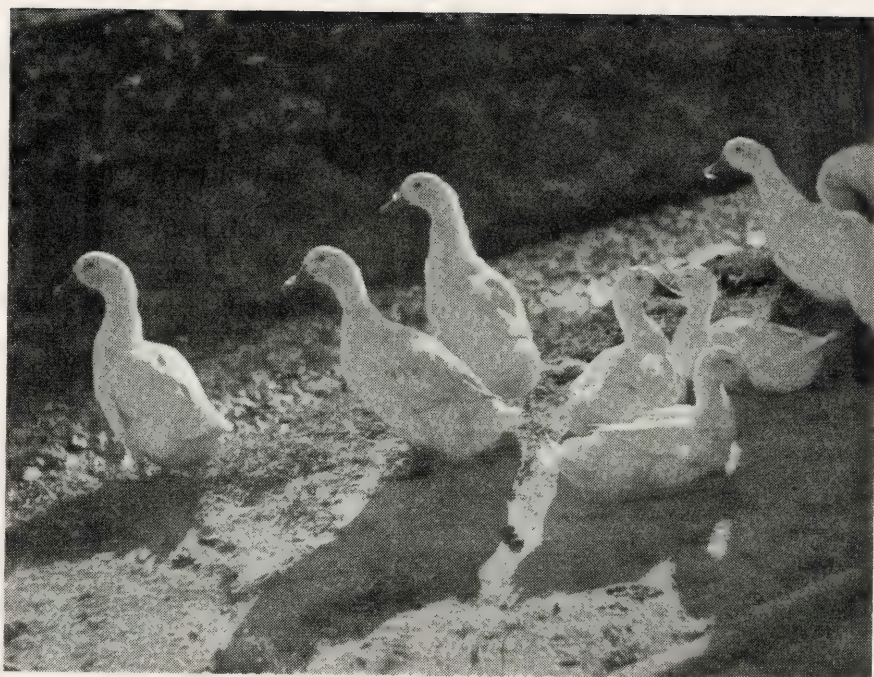
The film is attractively put together and an interesting survey of Cornwall results, although possibly just a little too much territory is covered for it to be accommodated comfortably in the footage. One or two shots are often made to do the work of several. At times the cameraman exercises a little too much restraint (but this is a fault on the right side) and he has an eye for pictorial composition. A Leader has been awarded.

WEEK-END. By A. K. Clarke. 160 ft. 9.5mm.

For a first film this is a very good effort indeed, exhibiting none of the faults usually made by beginners, e.g., undisciplined camera movement, shots held on too long, continual panning, lack of close shots and general indecisiveness.

There is a considerable number of close-ups in "Week-End", the shots are for the most part significant and cutting is brisk. At the beginning, however, one is uncertain whether the car that carries the week-end is coming or going. True, the little group of people seems to be waving goodbye, but the shot of them doing so is followed by shots of boats, which seem to indicate that whoever is in the car has gone elsewhere.

The trouble is that these last shots are not in the right context. There needs to be a connecting link—the week-end straightening up, say, and looking out of the picture, preparing one for a changed location. It does not really matter that he could not possibly have seen the boats from where he was. The audience will assume that he could.



There are no restrictions against filming farmyard scenes! A place can invariably be found for such shots, which are particularly useful for creating atmosphere, or as continuity links.

The average person can easily be misled by association of ideas. Ask someone: "What are those books that deaf and dumb people read?" and the reply will invariably be "Braille". With moving pictures it is an even simpler matter to get an audience to believe whatever you want them to, provided you first suggest it to them. A continuity link is basically a form of suggestion.

There is too abrupt a change from the close shot of the man washing and the long shot of someone swimming (the same person?). The association of idea is good but the means is not sufficiently effective, so that a gap in continuity is evident. What is needed is a close shot of the swimmer, the two shots to match as far as possible pictorially; thus, you could have a close shot of him just coming up after a dive, spewing out water. Then follow with an establishing shot showing the location. A word of praise must be said for the sub-titles. On the whole this is a film that gives considerable promise for the author's future work. A Leader has been awarded.

MANY HAPPY RETURNS. By F. G. Storer. 75 ft. 8mm.

This is a record of a little girl's birthday party, but the difficulties attendant on unplanned filming of this kind have proved rather too much for the author. His task of trying to marshal some ten excited kiddies was certainly a formidable one. The impression of confusion one gets is rendered more acute by the fact that the camera is rarely still. It would have been advisable to have concentrated on one or two features of the party rather than try to cover most of it: some sequences at the tea-table and the action songs round the piano, for instance. These could have provided the basis of the film, which could have been helped out by shots taken at the author's leisure, and under less trying conditions, of Rosemary getting out of bed, opening her presents, being dressed in her party frock, and so on.

Entertainment from the Professionals

EVER since the word 'documentary' was first coined, no one has been quite sure what it meant ; and as films gradually spread their net wider and wider, those who use the word are liable to find themselves more and more uncertain about it. What, for instance, is the relation of *Confessions of a Nazi Spy* to documentary-work ? The word in question has been much used in a vague way about this film, yet you will be lucky if you find two people who give you the same precise answer.

Certainly the makers have not hesitated to depart often from normal fictional technique. The action is based openly on incidents which recently created sensational headlines in the newspapers, and persons and nationalities have been freely mentioned. Spoken commentary is introduced into the continuity, authentic non-fictional photographs are inserted where possible, and the ending, while it rounds off the film quite well enough for its purpose, makes no pretence at the neat finality of romance.

The phrase, 'fictional documentary' does not really help us much, for there is not a great deal in common between this film and, say, *The Edge of the World* or *Owd Bob*. Perhaps the nearest comparison is the reconstructive method of *The March of Time* ; though here, too, the comparison cannot be pushed too far, since the semi-fictional dramatisation of the theme has gone further than it ever does in *The March of Time*. Still,

—including a 'fictional documentary' of current interest. The films reviewed below are scheduled for release at about the time this issue of 'A.C.W.' is published.

By A. VESSELO

without making any exact judgment about the film's accuracy of statement, we may presumably attach some passing significance to the report that the Censor, while banning the excellent *Professor Mamlock*, permitted the *Nazi Spy* film to go through as deriving from factual records. (The film had its premiere, of course, before the outbreak of war.)

An Exciting Film

Well, whether the film can claim to be 'documentary' or not, it does drive home to us the extraordinary value to the screen of factual, and particularly current, material ; and it makes clear that in treating such material there is no need to stick timidly to the ordinary formulas, either fictional or 'documentary.' There were, by the way, one or two critics who did complain that the considerable factual basis lessened entertainment value—but the present reviewer cannot agree with this viewpoint, nor is it supported by the excitement and interest with which the film has been seen by West-End audiences.

In complete contrast of type we turn next to *The Mikado*. As an agreeably-played, agreeably-sung, agreeably-coloured series of extracts from Gilbert and Sullivan, it may quite possibly be all you want ; but as a film—flatly—it does not exist. The very beginning comes as a shock, for not only has it been felt necessary to insert an explanatory prologue, but this prologue is introduced by one of those old-fashioned anticipatory captions which tell you everything before it happens. Before long it grows obvious that to attempt a straightforward transference of a work like *The Mikado* to the screen is to attempt the impossible.

Stage 'Business'

Look at the way in which the continuity of events is broken up and made static by the many song-passages. There is, of course, nothing wrong with them on the stage : they are part of the technique, which is intentionally (and effectively) artificial ; and similarly the division into separate acts and scenes is a definite stage-device. But conventions of this kind have no place in films, and one is forever having forced on one's notice odd items of stage-machinery which on the screen have lost all meaning.

Perhaps the most revealing point is the extraordinary flatness of all the well-known D'Oyly Carte stage-'business.' A single example : during one of his songs or speeches Pooh-Bah wiggles his big toe at the audience, and in the theatre the unexpectedness of this has an irresistibly comic effect. That is due in the first place to its apparent spontaneity ; in the second place, to the fact that the audience do not all notice it at once, but the

(Continued on page 364)



A scene from "Wuthering Heights" in the making. It shows the 'wedding' of Merle Oberon and David Niven. This film is reviewed in this article.

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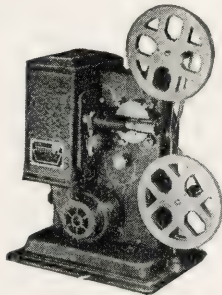
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'Now Showing' at the Cinemas

(Continued from page 362)

word seems to creep round the house, each man eagerly nudging his neighbour; and, in general, to the fact that it establishes a direct inter-action between the audience and the performer.

None of this applies to the screen. The mechanical nature of the screen-photograph (added to its self-complete realism in its own sphere) precludes any direct inter-action between audience and performers; there is no gradualness in the audience's perception, for a big toe wiggling on the screen at close quarters is big enough for everybody to see at once, so that all the subtlety is lost; and, in the circumstances, the apparent spontaneity quite disappears.

A Meek Hero

Adaptations abound, this month. The best of them is *Good-bye Mr. Chips!* which makes a remarkably good thing, of its kind, out of Hilton's story of a school-master's life. Note that the original, if a novel, is a very short novel, and that this is one reason (not unimportant) for the success of the adaptation. A short novel or a long-short story gives the most satisfactory length for a feature-film reconstruction. You may recall, for instance, the extremely successful versions, in the past, of Hergesheimer's short tale, *Tol'able David* (under 100 pages). *Dr. Jekyll and Mr. Hyde*, too, which has been made many times, comes into the same category with regard to length.

'Chips' is almost the first hero of a film who has been an ordinary, meek person without any particularly heroic qualities or achievements. It is a credit to the makers that they did not spoil the character by superimposing any superficial heroic qualities upon him, and it is a credit to Robert Donat—a romantic actor if ever there was one—that he wears his make-up so well, and has conducted himself so perfectly in the spirit of the part.

A Minor Defect

One minor defect is worth drawing attention to. The film covers a long period of time, and, to emphasise the continuity of school-tradition, different generations of the same family are shown at the school as boys. One of these families has a single child-actor, Terry Kilburn, to portray four of its generations! This is really too much of a good thing. Fathers and sons are not so alike as all this, and the perpetual re-appearances of Terry Kilburn are only confusing. We can hardly be blamed if we tend to say, on seeing him again, "What—after all this time is he still here?"

The great virtue of *Mr. Chips* is its thorough faithfulness to the spirit of its subject-matter. The great failing of *Wuthering Heights* is its inability to recreate the fierce, gloomy, majestic spirit of the Brontë novel. Necessarily the film has been much cut-down and simplified from its original; but it is not only this, nor

the "Hollywood moors" which reviewers have mentioned, that weaken it—it is something fundamental lacking in the atmosphere.

Perhaps the truth is that the producers have not been able clearly to see the difference between profound tragedy and surface romance. The feeblest passage is undoubtedly the conclusion, where the dead lovers move off in ghostly double-exposure. This should really have been avoided. Oddly enough, something of the same sort, and equally weak, occurs at the end of the popular new Rogers-Astaire film, *The Castles*.

A few closing words on *Jamaica Inn*. You may be surprised to find a new Hitchcock relegated cursorily to the tail-end of an article, but as a matter of fact, *Jamaica Inn* is hardly recognisable as a Hitchcock. For the most part it is a straightforward vehicle for Charles Laughton, and not an especially outstanding one. When a director has such a command of technique as has Hitchcock, it is disappointing when he makes no use of it. Let us hope that next time he will return to his own manner.

Perfect Projection

(Continued from page 349)

The intermittent sprocket is placed below the gate and, as its name implies, only revolves intermittently and partially through an angle sufficient to pull down one picture space.

In the camera the period of exposure and the period of obscuration of the lens are generally each about 50 per cent. of the time taken for the full cycle of movement.

In projectors the relationship differs greatly, and in some of them the pull-down occupies only one-ninth of the total cycle time. The shorter the time of pull-down, the greater the amount of light that may be emitted by the projector, although this depends to some extent on the design of the shutter.

On the other hand, the quicker the pull-down the greater the stresses momentarily imposed on the film, and the greater the resistance which has to be placed on the passage of the film by the gate springs in order that the film shall not float past its correct projection position.

Quick pull-down is often obtained by running the shutter and claw operating mechanism at several times normal speed, but only permitting the claw to enter the film at every second or third cycle. Provided that the gate design and materials are first class, no disadvantages will be experienced from this rapid film shift, while light emission will greatly improve.

The beater or rocker movement works on the principle that if a loop of material is held rigidly at one end and is free to slide through its support at the other end, it will do so if pressure is placed on the middle of the loop. If the degree of movement of the unit which exerts the pressure is rigidly controlled, then the film will slide downwards through the gate to a predetermined extent.

The adjustment involved is somewhat delicate when one appreciates that the "rigid" end to which the film is attached is, in fact, a continuously moving sprocket which is pulling the film smoothly away from the gate, but in practice the "rocker" mechanism which is used on certain popular types of projector is very accurate, except that splices result in a mild jump of the picture.

Surely, you can
see that if Russia...

I can't see anything—
come on in, we're
having the films on
to-night.

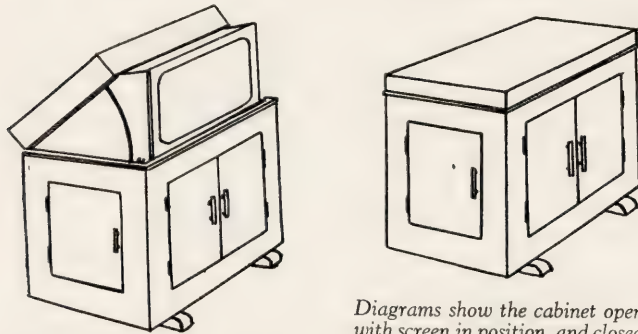
See overleaf

Final Instructions for Making the Cabinet Projector

(Continued from page 354)

Next, a mirror 14" x 9", similarly mounted on plywood, was fixed in such a position as to reflect the beam upwards to the large mirror in the lid of the cabinet. From here, of course, it is once again reflected to the screen.

The dimensions given are for a correct set-up, but adjustments had to be made before achieving this happy result. The chief need was to get the beam arranged so as to fall directly upon the screen. The method used was as follows. The projector was removed from its mounting and a small flash lamp was held at the projector window. On looking through the projector window alongside the lamp, the whole of the screen could be seen from the inside as if it lay straight ahead.



Diagrams show the cabinet open, with screen in position, and closed.

In it could also be seen the reflection of the lamp, somewhere off the centre of the screen. The positions and angles of the two smaller mirrors were then adjusted until this reflection appeared exactly at the centre of the screen. The projector was now replaced and fixed, so that the image fell centrally on the screen, with the knowledge that it faced the screen absolutely at right angles both horizontally and vertically.

The projector compartment was, however, first lined with baize to damp down the noise made by the projector, which incidentally was not very serious with the doors closed.

The necessary resistances and switches were now fitted in convenient positions, the former (except the lamp rheostat) out of the way inside the cabinet, and the switches at the side of the projector compartment. A low wattage lamp was fitted inside the projector compartment, to illuminate the machine during threading. It is unnecessary to go into details of wiring, but a worthwhile addition was that of a pear switch on a long flex, in series with both projector lamp and motor. This minimises the risk of damage to films in the rare event of trouble developing in the projector.

It is usually possible to tell by ear if anything is wrong before damage is done, and it gives a feeling of security to hold the master switch in one's hand even though the projector is operating behind closed doors.

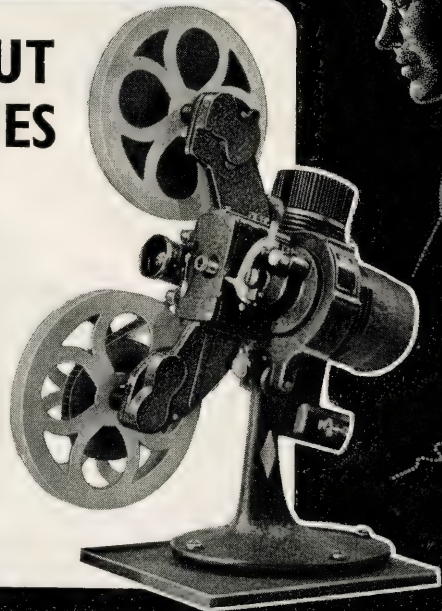
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Practically any projector could be used in such a cabinet as this, though it would usually be necessary to re-arrange the feed and take-up reels respectively vertically above and below the projector. It is suggested that some projector owners, rather than tie their projectors permanently to the cabinet, might arrange auxiliary feed and take-up spindles on the projection compartment partition.

Projector Can be Used Out of Cabinet

The projector could be stood on a correctly positioned shelf and possibly clamped there, and a spring belt could convey the necessary drive to the take-up spindle. The projector would thus be available for use out of the cabinet if a larger picture were required, or if it were desired to give a show away from home under more orthodox conditions.

The cabinet necessarily has a fair amount of space not actually required by the apparatus or the projection beam, and raises the obvious suggestion that there is plenty of room for the amplifier and speaker of a sound film outfit. It can also provide neat and convenient storage room for films and other accessories of projection.

The unexpected evening caller can now have a film show as easily and as quickly as the radiogram can be put on, and gone are the days when a late show meant leaving the screen and projector to be packed away in the morning. Any reader can introduce this happy state of affairs to his own household by following out these ideas.

[EDITOR'S NOTE: Not only can ground glass screens be used, as suggested by the author, but also special back projection screens, which can be obtained from firms advertising in "Amateur Cine World."]

Designing a Cartoon Bench

(Continued from page 356)

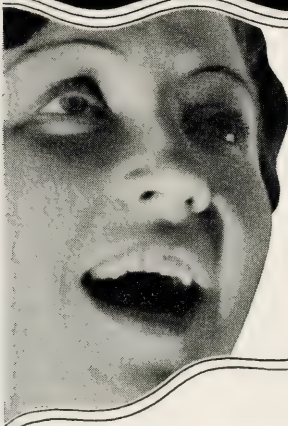
sockets (three-pin), the fourth socket being a spare for supplying power, to a motor-driven traverse on one of the platens, for special effects when necessary.

Rather than give precise dimensions of the hoods designed for the particular set-up described here, it is considered that the principle of the setting-out of the curve of the hood is of greater interest. Fig. 10 shows how the curve of the hood is arranged so that the area to be illuminated obtains an even distribution of light from the reflector. If careful measurements are made of any one set-up, it is a simple matter to set out the lighting arrangements on paper so that the above condition is fulfilled and also so that the glass on the platen does not send back any reflections into the camera lens.

The interior of the hoods is finished with a hot solution of concentrated caustic-soda (great care should be taken not to get any of this solution on one's skin or clothes as it is extremely corrosive, and burns from it take a very long time to heal) which effectively matts the surface, and so prevents striations of light on the area to be illuminated.

In Fig. 11 (page 375) is seen the completed installation with the camera, motor driven clutch, lighting-hoods, and the board forming the base of one of the platens, all set up in position. Next month it is hoped to describe the design and construction of the platens and their accessories, which will then complete the description of the whole of this apparatus.

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"Wallace Heaton" and "City Sale" addresses are on page ii of cover.

What's New in Apparatus

16mm. PROJECTOR

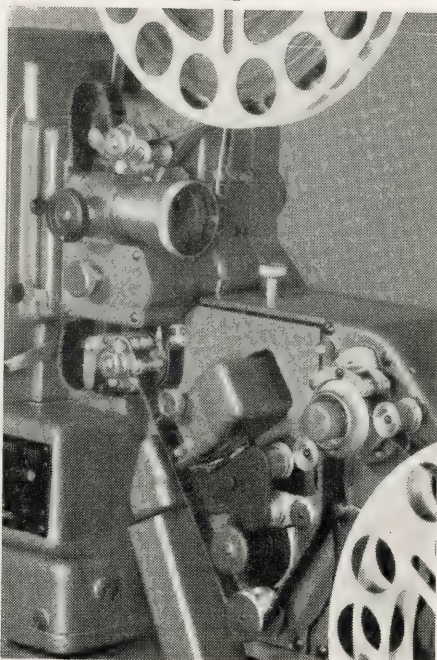
Name. Excel, Model 90, 16 mm. Streamliner Projector.

Makers or Agents. American origin. Marketed in England by Millard Bros., 467, Caledonian Road, London, N.7.

Construction and Finish. The 'Streamliner', as its name implies, differs somewhat radically in appearance from the majority of projectors, the main part of the mechanism being entirely enclosed in a casing which is somewhat reminiscent of the body of a modern motor car, only the spool arms and projector lens emerging from it. The right side of the body swings downwards to give access to the interior.

The instrument is somewhat light in construction, the outer casing being die-cast, and some of the inner mechanism being of pressed metal. The finish is light bronze crackle enamel, the lens barrel and lens being plated. The spools supplied, of 400 ft. capacity, are of light pressed metal, semi-matt plated. A single central tilting screw provides support for the front portion of the instrument.

Film Transit Mechanism. The feed and take-up arms, which are belt driven, are at the top of the instrument, and fold when not in use. With the lens of the projector facing to the right of the operator, the feed spool is at the right, and winds in a clockwise direction, the film passes downwards, in through a chute, then over a feed



Above and on the opposite page are reproduced salient features of the very attractive Paillard-Bolex S.O.F. reviewed last month.

All "Amateur Cine World" reports are based on thorough test.

sprocket which is situated in front of the top part of the gate. It then goes down through the gate, being pulled downwards by an intermittent movement consisting of two claws in tandem.

Below the gate the film passes backwards to the take-up sprocket, then backwards again in a nearly horizontal direction to a jockey roller, under which it passes and then proceeds nearly vertically up through another chute in the projector body to the take-up spool, which also moves in a clockwise direction. The two chutes in the projector body are fitted with twin guide rollers to protect the film from scratching and similar damage.

The fractional horse-power motor is contained in the streamlined 'tail' of the projector body, and transmits its drive to the transport mechanism through external belts on the left side of the body. Also on the left side of the body is a circular louvred aperture, opposite the end of the motor, the spindle of which carries a four-bladed suction fan. The incoming air blows freely through the interior of the projector and emerges at a grid on the top. Cooling is efficient.

Fixed idlers are used at the feed and take-up sprockets, and a point of interest is provided by the sprockets themselves. Instead of

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the whole of the space between the two supporting edges of the sprockets being skimmed away, a narrow ridge is left to support the centre of the film.

Framing is controlled by a vertical spindle which, when revolved, moves the gate and presser pad up-and-down in unison. The presser pad is hinged gate-fashion on the gate proper, and only opens to a limited extent. The shutter is contained in a closed housing. There appears to be little flicker at slow speeds. The speed of movement of the whole mechanism is controlled by a rheostat on the left side of the 'tail' of the projector body. In its extreme forward position this rheostat entirely cuts out the current to the motor.

Power. The instrument is designed to work at a voltage of 120 volts. Additional resistance is necessary for higher voltages. The lead is of the self-contained resistance type.

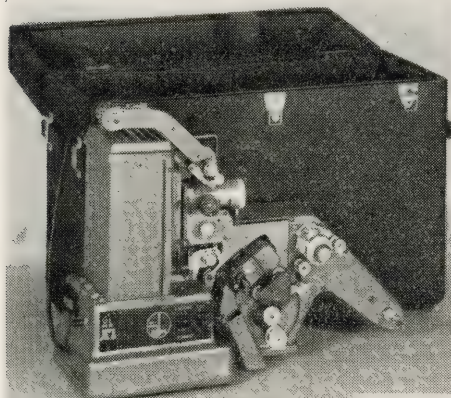
Lighting and Optics. A special concentrated filament lamp of small size and low wattage is used, but the light output is good. Owing to the present difficult conditions we were unable to carry out extended experiments to measure this output accurately, but the light volume is adequate for home projection of both monochrome and colour films. The lamp is contained in a black metal housing of large size, this housing also forming the mount for the condenser. No reflector is used.

The special lamp switch is positioned at the top rear of the 'tail' of the body, and is of the revolving type which is always turned to the right. The 2" projection lens is of no specified aperture and focussing is somewhat crude, the lens being pushed in and out of a spring loaded housing.

Remarks. The instrument has the appearance of being inexpensive. During running it is entirely closed, the passage of the film being watched through a large mica or cellulose acetate window on the right side of the body. In spite of this, the instrument is not particularly quiet in action, there being a certain amount of drumming. The outfit is compact and light in weight, and does its job quite well.

Price. Not yet fixed, but, we understand, in the region of £15.

We learn that the Westminster Photographic Exchange Ltd. are keeping all their four branches open until 4.30 p.m. on Saturdays for the convenience of those customers who are unable to shop at any other time.



Paillard-Bolex 'Five Projectors in One' instrument, with case.

A Market for Your Films

(Continued from page 346)

part only of a film would be required. It may be that certain modifications in editing would be needed and that the company concerned would prefer to re-edit the film. All matters of this kind must be the subject of direct negotiation between the parties concerned. It will be understood that *Amateur Cine World* cannot accept any responsibility. Neg.-pos. films are, of course preferred, but dupe negatives can be made from reversal film. The owner would retain a



Moving coil speaker supplied with the Bolex S.O.F. projector. It is matched to the amplifier network.

copy for his own use. Needless to say, the photography must in all cases be first class.

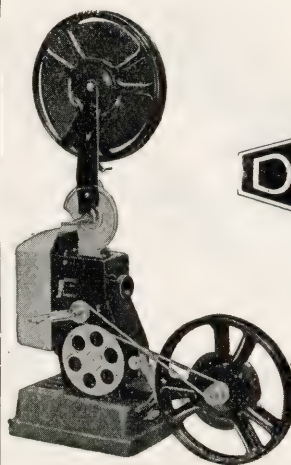
Please do not write to us to say you have a film you think might be suitable and who should you send it to? We cannot tell you without seeing it. If, when we screen the film, we come to the conclusion that it would not be suitable for these markets, we will, of course, advise you accordingly; and in that case we cannot suggest who *might* have been interested had the film proved suitable.

It is most important that you should not send us your film until we ask you to. In order that as little delay as possible should occur we set aside specific dates for screening. If a number of films are received unexpectedly we cannot adhere to the schedule and there are bound to be delays. Full details regarding submitting films for review will be found on page 360.

"WE SHOW YOU HOW IT'S DONE"

We regret that, owing to pressure on space, it has been necessary to hold over the fourth article in this series, which deals principally with indoor lighting—including shots by candlelight. Mistakes to be avoided are also described and illustrated.

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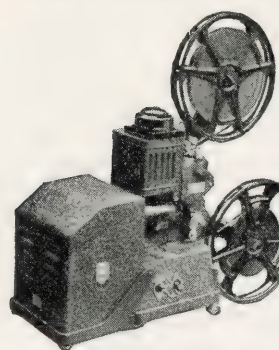
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What the Societies Are Doing

Apex A.C.C.

(Hon. Sec.: R. E. G. Copp, 73, Wrickmarsh Road, Blackheath, S.E.3.)

Meetings have been temporarily suspended because of restricted transport facilities, black-out difficulties and engagement of key members on work of National importance. It is, however, hoped to be able to make a more cheerful report next month, as efforts are being made to resume activities in a modified form. A large part of the current production, *George Saves His Feet*, has been completed to members' satisfaction and early completion of the whole may yet be possible, despite the War.

Beckenham C.S.

(Hon. Sec.: Miss M. Davies, 323, Upper Elmers End Road, Beckenham, Kent.)

In spite of Hitler and the black-out, the society met in force on Sept. 5th. In the opinion of that meeting (subsequently confirmed at a committee meeting), every endeavour should be made to hold the regular weekly meetings until Christmas, "and we see no reason why programmes should not be arranged." One lecturer has already accepted an invitation, "subject to his being able to get there."

It will not be possible to maintain the headquarters after Christmas but it is felt that members should try and keep the society in existence as long as possible—holding meetings at members' houses from time to time. It is very largely a circle of friends and not only would it be disappointing for this to be broken up but it would be of real comfort to those who have to go away, either on military service or through the evacuation of their businesses, to keep in touch with one another.

In a circular sent to members the Hon. Sec. writes: "If you will not be able to attend meetings, will you drop us a line and let us know where you are and (if it is not giving away State secrets) what you are doing. It may be that some members whose businesses have required them to leave the district are able to get home during week-ends and so they may appreciate an occasional meeting on Saturday or Sunday. Anyway, write and let us know what you think about it."

Catford Films

(Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford.)

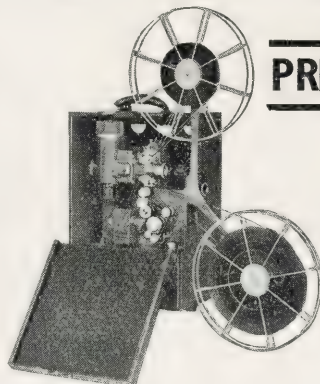
Membership has been seriously depleted within the last month or two, but there is still plenty going on in this organisation. It is planned to make a systematic overhaul of all the films in the library so that they will be ready for showing, when called upon, to children, the hospitals, and the soldiers. "Our last three or four productions have been so beautifully set to sound by H.M.V.," writes the Hon. Sec., "that our audiences have often taken them for granted as talkies."

The 800 ft. of film of the Canary Islands is now being cut, and although it will take much longer than usual, owing to the lack of spare hours, it is felt that it should prove an interesting addition to the library. It includes shots of a climb of 12,000 ft. up del Pico de Teide, passing an extinct volcano on the way, and there are some very fine shots taken actually in the clouds and above them.

Diamond Film Productions

(Hon. Sec.: H. Chalkley, 11, Osborne Grove, London, N.4.)

In Production: A few exteriors remain to be shot for *Horace our Hero*. The last shots taken were of the hero being ejected from his fiancée's house, and ending up on the path; at the end of four rehearsals the hero's hat (a brand new bowler) was reduced to a battered wreck. Some of the shots taken were a little under-exposed but reduction will lighten



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the shadows. This production has been held up owing to lack of acting members, and various actors played double roles; other parts were played by the cameraman and director. More members are required.

The club has recently acquired a large front room in a private house as a studio. This is, however, only temporary until enough members are obtained to make practical the acquisition of more permanent premises. A distribution board is now being fitted up.

It is hoped to be able to obtain permission to take some shots of war-time London for a series of news-reels for winter programmes which were due to start on Oct. 12th. Shots for the library will also be taken. A new publicity feature, started by the club's publicity department last month, is a monthly magazine which contains details of the club's activities in productions on the floor, and also of the monthly film shows. Anyone who would like a copy of this magazine is invited to write to the secretary.

Hyde C.S.

(Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire).

After a rather hasty decision to cancel all society meetings on the outbreak of hostilities, on a later consideration the committee decided to carry out a restricted programme for the time being, and not close down altogether. Such members as are not prevented by A.R.P. duties, or other considerations, will continue to meet on Saturday afternoons, though several firms have cancelled promised lectures and demonstrations. The members' competition will still be held, but the production of *Air Mail* has suffered a total eclipse, owing to the impossibility of getting to Riversdale Hall now that petrol has been restricted.

A magnificent lead has been given to all societies by the Federation of Cinematograph Societies, which is determined to carry on, though its meetings are held in London. Hyde being in a neutral area, conditions are more favourable, and "we extend the hope of happier times to those societies in other areas whose activities, for the time being have ceased altogether."

Manchester Film Unit

(Hon. Sec.: E. Forrest, Fieldhead, Park Road, Timperley).

The outbreak of war has caused the Unit's film-making programme to be abandoned. Appropriately enough, it was busy with its thirteenth production. Two short films had so far been completed this summer.

Certain shots of one called *Nursery Class* would normally have been re-taken but the school where the film was made has been closed 'for the duration'. Various odd lengths of film, taken for other productions have been joined together to make quite an interesting Scrapbook.

Owing to the reluctance of prospective audiences to travel into town after dark and the difficulty of transporting equipment, small units, equipped with compact little projectors are being formed in various parts of the district. It is hoped by this means not only to carry on the shows which the Unit's 'flying squad' has arranged for many local organisations in past years, but also to give shows in hospital wards, camps, and so forth.

Planet A.F.S.

(Hon. Sec.: H. Roger Dale, 72, Wellington Road, Bush Hill Park, Enfield, Middx. Studio: 85, Green Lanes, Palmers Green, London, N.13.).

At a recent emergency meeting, it was discovered that several members were actively engaged in various National services. This fact, coupled with lighting restrictions, less subscriptions forthcoming, and other difficulties, led the meeting to decide that, with the exception of one (almost completed) full-length production, the making of films should be suspended.

The farce about a dictator, *Behold Our Leader*, will be completed as the subject is extremely topical, and although the hall that was booked for a public presentation in November is not now available, an effort will be made to show this film and a supporting programme of members' private work.

The owners of the studio have very kindly consented to halve the rent during this inevitable period of financial troubles, so it will not be necessary to remove fixtures and move out. The club will meet each Monday evening as hitherto, and various social evenings arranged.

Three 1,000 ft. films will continue to be available to those societies which are continuing to meet. They are *Refuge* (16 mm.), *Temporary Gentleman* (9.5 mm.) and *Five Men Were Hungry* (9.5 mm.). Applications for hiring these productions should be addressed to Godfrey Best, 49, Harlech Road, Southgate, N.14.

(Continued on next page)



Dramatic lighting in a shot taken during the production of "Confessions of a Nazi Spy", now generally released. Perhaps the producers were experimenting, for this scene does not appear in the film.

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CLUB NOTES

(Continued from previous page)

Southend-on-Sea 9.5mm. C.C.

(Hon. Sec.: J. C. Scott, 106, Southchurch Road, Southend-on-Sea).

In common with most other clubs, the activities of this club have now been considerably curtailed. The public show scheduled for October has had to be cancelled, and production is now on the shelf. However it is still carrying on. *White Peril* was shown at a club meeting to a private audience on Sept. 14th, with two one-reel comedies by members. They were all very well received and surprise expressed by the visitors at the standard of the work.

A farewell to the former Hon. Sec., who has had to take up duties elsewhere, concluded with a visit to the local theatre; the artistes appearing there autographed a programme for him.

Stretford F.S.

(President: G. England, 38, Sandford Road, Sale Moor, Cheshire).

Members who attended the show given by the Northern Branch of the Federation in Manchester spent an enjoyable afternoon. To facilitate working during the war, the committee has been dissolved and all society business for the duration will be conducted by the President. It is hoped to hold a monthly meeting for projection and any lectures that can be arranged, filming being suspended.

Watford A.C.C.

(Acting Hon. Sec.: Major R. Clayton Lloyd, The Brown House, Denham, Bucks.)

With the outbreak of hostilities, the club premises were closed until the job of blacking out 21 not small windows had been completed, and re-opened on Sept. 27th for a visit from a few keen and very welcome members from the Planet club. "We were most interested in their film *Intrigue*," writes the Hon. Sec., "and showed them the first 600 ft. (cut into sequence with explanatory titles to fill all the gaps) of our first and never to-be-completed production, *The Z Ray*."

Inter-Club Film — A Suggestion

To the Editor, "Amateur Cine World"

Sir,—I was extremely interested to read in your October issue the announcement that the Federation of Cinematograph Societies propose to produce an inter-club film. What a grand idea!

But why not take the project a step further and endeavour to make a film (or films) that could help a national cause? I have in mind a series of short cameos or stories built around a central theme and suitably linked together to form a film on the lines of "If I Had a Million", and "Friday the Thirteenth", culminating in perhaps an appeal for funds for the Red Cross and St. Andrew's Funds, or some other deserving National organisation.

Each society concerned in the scheme could contribute a section of the film, and I feel certain that not only would commercial trade bodies be pleased to give a helping hand, but with such a cause behind the project, it might be possible to co-operate

Watford A.C.C. has been very hard hit indeed by the war. Most of its active members came from a distance—from the surrounding towns of Harrow, Northwood, Elstree, Pinner, Denham, Rickmansworth, to give a few examples. Transport difficulties prevent many of them from attending, while several are engaged on whole-time national service. As readers will be aware, the club was founded as recently as March of this year. "We had found ideal premises, with members' room (and fully licensed bar!), studio and projection theatre, each on a separate floor. We had done all our wiring—there was no electricity when we came. Generous members presented our furniture and apparatus. Our theatre we had just fitted up with tip-up cinema seats, screen with powered curtains, etc. Indeed, we flattered ourselves that we had created the ideal premises for a cine club.

"If Watford cine enthusiasts exist, they and they alone can now save the club from dissolution. (It is a curious fact that while most of our members were secured through A.C.W. and the local Watford press, practically no support came from that town, with its 60,000 population). We are prepared, if enough new members are forthcoming, to reduce the subscription, and to make a series of shorts. If otherwise, a really worthwhile venture will unhappily be compelled to end. It is up to Watford! Any interested reader is asked to communicate with the Acting Hon. Sec. without loss of time."

Special Note:—At a meeting on October 4th it was decided that the only possibility of continuing the club lay in finding a further 50 members who, as "war members" would pay no entrance fee, but who would be willing to pay a monthly subscription of half-a-crown plus a further 1/- per month if and when engaged in taking part in a production.

An Open Meeting will be held on Oct. 18th at the club premises (146, Queen's Road, Watford). Here, the film's production in its incomplete form will be screened, the work will be explained, and newcomers present will be invited to enrol. Upon the result of this meeting depends whether or not the club will be formally wound up, or whether its activities will be continued. All will be welcome at the meeting. Invitations and application forms may be obtained from the Chairman and Acting Hon. Sec., as above.

the help of famous people—film stars, etc.

With several copies available, the completed production, supported by good amateur films of the past, could be screened in most of our towns, and any forthcoming profits paid over to the cause concerned. Anyway, it's an idea which might arouse some interest, although the ways and means have to be thoroughly examined. What is your reaction? London, N.19. LEONARD F. MINTER.

The same as that of officials of the Federation. Mr. Bromley writes that he is very grateful for the suggestion which will be carefully considered. He also says that he would be obliged if other readers would give their views and suggestions, and adds: "One thing, however, should be pointed out: the idea chosen needs to be compounded of ten per cent. inspiration and ninety per cent. preparation." Which presumably means that the film must not be too elaborate. —EDITOR.

Your Problems Solved

LOSING LOOP IN PROJECTION

I have completed a 300 ft. film which contains some 30 splices. When projected, I find the loop of film between the gate and the lower sprocket gradually getting shorter as each splice passes through the gate. After about 50 ft. have gone through, the sprocket is pulling the film down the gate and consequently tearing the perforations very badly. I use a Pathe H projector.—D.B., Oxley.

It may be that the belt drive on your projector to the bottom take-up spool spindle is a little too tight and consequently there is too great a tension. This in turn would mean that when starting up the machine there is not enough "slip" to allow the take-up to spool up the small diameter core of film. On the other hand, your splices may not be sufficiently well made so that they jump over the lower sprocket and this, perhaps, with the excess tension, slowly causes a loss of loop. But it is difficult to help you without examining the projector.

ARTIFICIAL LIGHTING

On flooding the subject I wish to film with two 250 watt bulbs with enamel reflectors and one spot with 1,000 watt bulb (all approx. 2ft. from the subject) I can only get a reading of barely $f/1.5$ on my Blendux exposure meter at a distance as close as 3ft. The meter is accurate in daylight. Is 1,500 watts at 2ft. insufficient illumination for even a close close-up?

Would photofloods help, and how many would be required for general indoor use? I am using panchromatic film in a 9.5mm. Pathe Motocamera with $f/2.5$ focussing lens.—G.E.T., Kenilworth.

We should certainly advise you to use "Photoflood" lamps in proper metallic reflectors to obtain the maximum efficiency from them. This type of lamp is very efficient and the light emitted by them is of great actinic value. Ordinary lighting lamps in enamel reflectors will not be anywhere so efficient. The ratio will probably be something in the region of, say, 1 to 10, in wattage, and although you have 1,500 watts of light this would only be equivalent at the best to 2 photoflood lamps. A "Photoflood" lamp consumes 275 watts, but has an output equivalent to about 750 watts of ordinary lighting.

OPTICAL DISTORTION EFFECTS

Can you suggest how I could obtain some distorted effects to order? I want to get some effects similar to looking into curved and bent mirrors; the first should show persons long and thin and the other short and fat without entirely losing the likeness. Is there any gadget I can make or obtain to hold in front of the lens to get this effect?—A.B., Greenford.

A good book on effects work is "Trick Effects with the Cine Camera" by H. A. V. Bulleid, one of the A.C.W. Series (2/- from your dealer). Mr. Bulleid mentions the effect of shooting through a piece of irregular glass, such as a piece broken from the side of a 2lb. jam jar. Any irregular glass will produce similar effects, but the irregularities must be quite mild or the effects will be very violent.

On this and the following pages is a selection of recent replies to readers, of general interest. All replies are sent by post. No coupon is required, but please remember to send a stamped addressed envelope.

The distortion mirror effect you require can be secured by means of a cylindrical lens, or a piece of glass shaped like a slice taken off the side of a solid glass cylinder. A 'hip-pocket shaped' whiskey flask filled with water will give a similar effect, but very irregular and distorted. Try using a metal mirror from Woolworth's which has been bent to a slight curve, put in front of the lens at an angle of 45 degrees, and the subject placed at right angles to the camera. Try also the back of a silver hair brush and the outside and inside of a large spoon.

Shooting reflection on the surface of a bowl of water will give moving distorted images, and a quivering effect can be obtained by burning a flame in front of and below the axis of the camera lens. Heat shimmer can be simulated in this way. Bell & Howell have marketed a prism fitting for multiple view effects, duplicating the main subject.

PHOTOFLOOD FOR TITLING

I want to make 9.5mm. titles (white letters on black background), title card approximately 4" x 3", using one Photoflood lamp at $f/4$. I have always made titles with ordinary half-watt lighting but have never been really satisfied with the results. I used the following (normal?) arrangement. The camera lens (27mm.) at a distance of 11 ins. from the title card and two lamps in reflectors (one on either side) at about 12" from the centre of the card. Where should I place a single Photoflood lamp in relation to the title card? Where can I get black cardboard suitable for making titles?—A.E.A., Kingstanding.

Where one lamp only is being used, this should be centrally placed, i.e., just above the camera, so that the light from the lamp does not reflect into the lens at all. Almost any type of reflector will serve, from such a simple arrangement as a lamp-holder fixed in the bottom of a long round tin, with half of the side cut away. (See sketch). You will probably find that you will be able to work with an aperture of about $f/5.6$ with such an arrangement.

Almost any artists' supply house can fill your needs for a matt black card, e.g., Messrs. Reeves Limited, of Charing Cross Road, London, W.C.2. This company also make an excellent coated black paper, which is even blacker than their card. We have sent you a sample of this from which you will see that it has one disadvantage in that it marks fairly easily, but care in handling it will obviate this trouble.

FLASH MARKS ON 9.5mm. FILM

I have recently experienced a slight trouble with my Coronet Model "B" camera. This takes the form of a white "flash" across the film, generally about half a dozen frames

(Continued on next page)



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9½ mm. Miller Motocamera, $f/1.9$, for	£5 17 6
16 mm. Kodak Projector, 100 watt, motor, 400 ft.	75/-
40 x 30 beaded crystal surface Screen on table erecting rollers; 5 only	27/6
16 mm. De Vry Projector, 750 watt, direct illumination, 1,600 ft. model, case, £54, soiled only	£19 19 0
9½ mm. Dekko latest metal camera, $f/1.9$, 3 speeds, interchange lenses	£9 17 6
50 x 40 crystal bead Screen, table rollers	35/-
16 mm. GB Talkie, with tremendous light, and volume for largest hall, £175, for	£75 0 0
9½ mm. Cine-Nizo Super Camera, $f/2.8$, 50 ft. large capacity, £22, latest, snip	£11 11 0
16 mm. Victor Camera, $f/2.9$, 3 lens, turret, multi-speeds, £45	£17 17 0
8ft. bead Screen, rollers, £12, for	£5 17 6
9½ mm. Coronet Projector, sprocket film drive, motor resistance, £10, in carton for	£6 17 6
16 mm. Ensign Simplex cassette camera	£11 11 0
16 mm. De Vry Sprocket Projector, 1,000 watt, 1,600ft., cost £95, unused, snip	£37 10 0
9½ mm. Ditmar Camera, $f/1.8$, carton	£11 11 0
6ft. bead Screen, auto wood case, £15	£7 15 0
Talkie Projector Tripod, £12, for	£5 5 0
16 mm. Zeiss cassette camera, Tessar $f/2.7$	£5 17 6
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16 mm. Talkie Films, "Zoo," reel per	45/-
40 x 30 bead Screen, wood de luxe case, auto-erect, leather covered, inlaid, £6, 40r	65/-
16 mm. Amprosoud, 750 watt, 1,600 ft., large volume, like brand new, cost £120, snip	£65 0 0
Films—16 mm. silent "Our Gang," reel, new	55/-
9½ mm. Ditmar Camera, $f/2.8$, like new	£7 15 0
50 x 40 crystal bead Screen, de luxe case	75/-
Few talkie crystal Mikes, £10, for, new	84/-
9½ mm. SB Films, various, like new	17/6
16 mm. GB Talkie Projector, cost £95, silent or sound speeds, just like new, snip	£35 0 0
Films—8 mm. Our Gang comedies, 200 ft.	30/-
Talkie Camera, 16 mm. RCA sound, perfect talkies, turret head, lovely outfit	£65 0 0
35 mm. De Vry News Reel Camera, 100ft.	£25 0 0
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8 ft. bead Screen, metal auto case, tripod type, stands on floor anywhere, £25	£15 0 0
16 mm. Kodak B Motocamera, 3.5 mm., 100 ft., case	75/-
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3 in. Dallmeyer Telephoto $f/3.5$, carton	£6 17 6
16 mm. Excel bronze camera, $f/3.5$, 50 ft., new	£4 17 6
65 x 50 bead Screen, metal auto case	77/6
9½ mm. Pathe H Motocamera, $f/1.9$, 3 speed	£9 17 6
16 mm. Ensign projector, 180 watt, case, £28	£6 17 6
Lumy Exposure Meters, complete	6/-
Talkie Gramo Turntables, 2 only, each	50/-
16 mm. De Vry Sprocket Talkie, 750 watt, 1,600 ft., cost £165, first, snip	£95 0 0
16 mm. Kodak Projector, 200 watt, cost £45	£7 15 0
8 mm. Dallmeyer Telephoto, carton, snip	63/-
60 x 45 bead Screen, wood de luxe case	£5 17 6
400 ft. RCA professional sound camera, electric mains, motor driven 3-stage amplifier, with ammeters and fittings, £375, for, snip	£195 0 0
16 mm. Ensign 100B automatic projector	£9 17 6
Pan-tilt Tripod, 64 in. high, 13 in. closed, compact, essential for sharp definition, few	35/-
9½ mm. Pathe talkie projector, unmarked, few	£45 0 0
16 mm. De Vry Projector, 200 watt, case, £18, new	£9 17 6
16 mm. De Vry News Camera, 100 ft., £18, for	£9 17 6
1,600 ft. Reels, brand new, TWO for	25/-
16 mm. De Vry Bronze Talkie, 750-watt, 1,600 ft., large hall volume, cost £135, unmarked	£65 0 0
53 x 40 bead Screen, metal automatic case	49/6
9½ mm. Soho Projector, 60ft., hand turn	17/6
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4 in. Projection Lens, ditto, 3 only	84/-
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Replies to Readers

(Continued from previous page)

from the beginning of a shot. I enclose two strips of film to show what I mean. This does not occur with every shot, although the majority are affected in some degree. I should be obliged if you could offer some explanation for this occurrence, as my best shots now invariably suffer.—C.R.L., Hendon, N.W.9.

From the film strips it appears as though there was a slight leak in the case of your camera; alternatively, the door of the camera may have become very slightly bent, which would amount to the same thing. On the other hand, if the camera is not stopping properly with the camera-shutter blade in the "closed" position, then a certain amount of light leakage may be taking place round this and through the gate of the camera. By far the best plan would be for you to return it to the manufacturers, either direct or through your local dealer, together with specimen strips of film, and ask them to overhaul it thoroughly for you.

GENEVA MOVEMENT

I have noticed in a pamphlet dealing with the Cronet 9.5mm. projector, that the film traction is by means of a ten slot geneva wheel, and should be obliged if you could explain this movement by means of a sketch, as I cannot quite see how the wheel is locked after each shift.—E.H., Stourbridge.

The principle of the Geneva movement is explained in the sketch. Whatever the number of arms the basic principle is the same. Its advantages are that it gives perfect stillness of the film during projection, and a quick pull-down which starts and finishes relatively slowly, giving the minimum of strain to the film.

A disc 'a' has a pin 'b' situated just outside the normal periphery of the circle. The disc is rigidly connected to a spindle and revolves continuously. Resting against it is a 'Maltese Cross', the concave sides of the cross having the same radius as the disc. The four arms are slit radially from their outer ends inwards for about half their length. While the disc is revolving normally its position in the concave side of the cross holds it still. The intermittent picture sprocket, which is rigidly connected to the maltese cross by a common spindle, is also held still.

When the pin 'b' reaches the position 'br' shown dotted on the sketch, it enters the slot in the arm of the cross, and in passing from 'br' to 'c' it causes the cross to make a very rapid quarter-turn (in the case of the one illustrated). Then the next concavity comes against the disc 'a' and the cross is once more held still. A semi-lunar space on the disc gives room for the swing of the arms of the cross while this pull-down is taking place.

The main disadvantage of this type of movement is that you have several similar shapes performing exactly the same function. Should they differ slightly through wear then vertical oscillation of the picture will set in. In professional machines the geneva movements are made of extremely hard metal, and run in an oil bath. The time of pull-down

is shortened by increasing the number of arms and modifying the design of the disc.

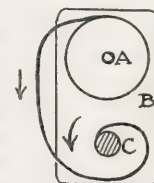
TECHNICOLOR FILM

Q.W.Y., Colinton.—Technicolor film does not exist as such and therefore cannot be cut up for the smaller gauges. The Technicolor camera uses three and sometimes four negative films, to produce either three-colour separation negatives, or three-colour separation negatives and a grey key-printer. From these negatives the colour positive is printed by dye-imbibition onto a specially coated stock. From even the foregoing very incomplete description of the process, you will fully appreciate that it would not be possible to work this system on 9.5mm.

LOADING 9.5 mm. CHARGER

Please tell me how to load my 9.5mm. charger. I have obtained a 30ft. film. Does the dull side go to the lens or otherwise?—A.W., West Hartlepool.

The "dull" side of the film is the side on which the sensitive photographic emulsion is coated, and this side of the film should face the lens. The shiny side is the back of the film and is actually the safety cellulose-acetate base upon which the sensitive emulsion is coated. The charger should be loaded so that the dull side of the film is outermost at all times. We give a small sketch to show the path of the film in and out of the charger. We suggest you visit your local dealer, who will be able to help you considerably and would probably clear up a number of points which you may need to know. You would also find the article, "So You've Bought a Cine Camera", in our July, 1939, issue, helpful.



A. Reel of unexposed film. B. Charger. C. Rotating take-up core.

THREADING DUFAYCOLOR

J.S., Rochdale.—The working principle of Dufaycolor is such that the base or shiny side of the film stock should face the lens in both the camera and projector. This is due to the fact that, in exposing, the rays of light must first of all pass through the mosaic or colour elements on the base of the film.

RESISTANCE RATINGS

I was asked to give a cine show locally and was told that the current was D.C. My Bolex projector is supplied with an external transformer for A.C. mains so I hired from my local cine dealer a D.C. mains resistance. This was a Bolex type 400 watt and my lamp is 250 watt. I went along to give my show, connected up straight to the projector through the resistance (cutting out the transformer) and as soon as I switched on the lamp "blew". I put in the spare lamp and connected up again at home on the A.C. mains and the projector is all right again.

Was the resistance not suitable? What care must I take in obtaining a resistance that will do the work, as my local dealer is at a loss as much as I am as to why the lamp blew. We thought that, being of the 400 watt type resistance, the tendency would be less brilliance in light value if anything. Is it possible to put 400 watt lamps in my projector using my existing transformer?—S.H., Burnley.

The 400 watt resistance will pass much more current if there is only a 250 watt lamp in the circuit than if it is used with the proper lamp of 400 watt rating. This would account

for the fact that your lower wattage lamp "blew" when you connected your apparatus in series in the D.C. main with the resistance mentioned. The only thing that you can do is to use a resistance which is rated to carry 250 watts only, and to set that resistance to the correct voltage rating for your own mains.

We would not advise you to change your projector lamp from 250 watts up to 400 watts without consulting the makers or agents for the projector. You will probably find that the larger lamp has a different filament height and centering and also the additional heat from the larger lamp may be difficult to deal with in a lamp-house designed for the lower wattage lamp. This latter point is an important one since the temperature at which the lamp operates has quite a considerable effect on its life.

INTENSIFICATION OF 9.5mm. FILM

J.C.W., Ealing, W. 13.—We suggest that you try out the formula recommended by Messrs. Gevaert Limited, in their booklet "The Reversal Processing of Gevaert Cine Films", which is as follows:—1. The film to be intensified should in the first place be well washed, and if dry should be thoroughly soaked in water so that the film will be evenly acted upon by the solution. 2. While the film is soaking, make up the following solutions:—

- A. Hydroquinone 44 grains. 10 grammes
Citric Acid .26 grains. 6 grammes
Water to make
up to 20 ounces. 1,000 c.c.s.
- B. Silver Nitrate 131 grains. 15 grammes
Water, to make
up to 6 ounces. 300 c.c.s.

3. As the bath made up from the two separate solutions does not keep well, they should be mixed immediately prior to use. This bath cannot be used more than once. 4. The film is immersed in the bath, and the progress of the intensification should be closely watched and stopped immediately the image is sufficiently dense. 5. After a quick rinse, the film should be immersed in an ordinary acid fixing-hardening-bath, and finally thoroughly washed prior to drying.

TITLING WITH ARTIFICIAL LIGHT

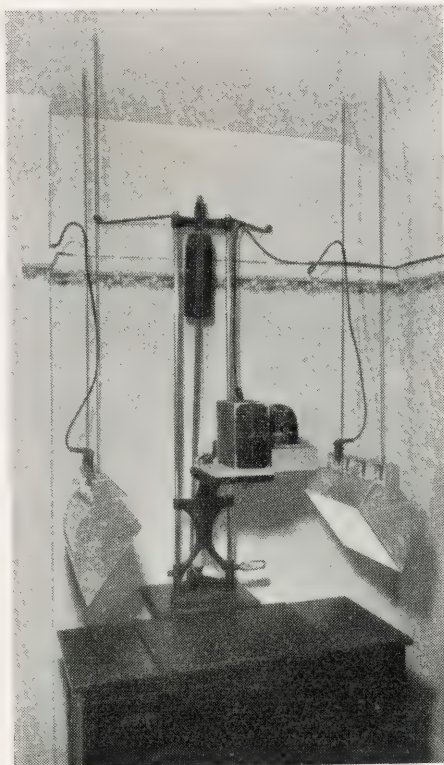
I have a Siemens 16 mm. D camera, fitted with 25 mm., 50mm., 75 mm. and with extra 100 mm. and 150 mm. lenses (five in all). (1) Which would you use for titling by artificial light? (2) The titles are already drawn for taking, on sheets of 8½" x 6½". With the selected lens what is the correct distance between title and lens? (3) Would the beam from a 300 watt projector be sufficient illumination, and with what lens setting for Isopan F Rev.?—H.F., Carlisle.

(1) Use the standard one inch, or 25 mm., lens for titling purposes. If you use the longer focus lenses it will mean that you will need to be some distance away from your title-board and centering will be more difficult. (2) With the 1 inch lens you will need to set your camera at a distance of 21¼" from the title-card to cover an area of 8½ x 6½" (see page 32 of the book "Cine Titling Simplified" by Harold B. Abbott, in the A.C.W. Series). (3) We should not advise you to use the beam from your 300 watt projector lamp, as this type of lamp has a rather short life compared with ordinary domestic lighting lamps, and its use would probably prove rather expensive. You should prepare a proper titling set-up, with, say, a pair of 100 watt 'pearl' type lamps in reflectors, set on either side of the title-card,

at a distance of about 15" to 18" from it. With the type of film which you suggest using, you might make a preliminary test at, say, f/4.5. On the other hand, you would probably find that positive stock, or ortho-chromatic stock would be better, and cheaper for your purpose.

H.P. M-V LAMPS IN PROJECTORS

I own an Osira 150 watt H.P. mercury-vapour lamp running off the mains. It gives three times as much light as a tungsten bulb of the same wattage, and therefore is nearly three times as cool. It seems to me that this type of bulb would be very suitable for use in cinema projectors. Is there a bulb of this



Cartoon bench, described on page 355, showing the complete installation.

type on the market for this use, and if so, who produces it? If not, is there any reason why one should not be used in a specially constructed lamp-house?—W.E.S., Abingdon.

The use of H.P. mercury-vapour lamps in projectors is not an easy proposition. The shape of the light source presents some difficulties in regard to condenser and mirror design. Messrs. Philips Ltd. have done a great amount of work on this subject; you might get in touch with their Technical Department, at Charing Cross Road, London, W.C., and ascertain whether they can let you have a copy of their Philips Technical Review, Volume 4, No. 1., January, 1939, where on pages 2-9 you will find a very full description, complete with photographic illustrations and line diagrams, of a new projector designed round their h.p. mercury-vapour lamp.

CHECKING LAMP CENTERING

In referring to the Amateur Cinematographer's Diary about some other topic, I (Continued on next page)

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16 mm. Paillard Bolex, 1" f/1.3, 3" Tele f/2.9 lenses. Leather case. Little used. £35. Smethers, 5, Links Drive, N.20.

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Your Problems Solved

(Continued from previous page)

found this note under the heading of "Projection: Tracing faults in the Projector":

"To check up the optical alignment of the lamp, condenser and reflector, take out projection lens and turn on the light while the projector faces the screen. The white-hot spirals of the lamp filament will then be seen on the screen and twice the number of those actually in the lamp should be visible."

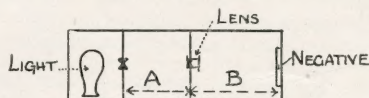
I have tried my lamp out minus lens but I can only see the same number of spirals as there are in the lamp—2 (110 volt)—and should like to know more about this test for correct adjustment (my lamp and light seem O.K.). In any case it beats me why there should be twice as many visible.—W.R.M., London, S.W.5.

If your projector has no back mirror in the lamp-house this will account for the fact that there is no double image of the projector lamp filament. The idea of the suggested method of checking lamp centre is to ensure that the mirror is doing its work properly, i.e., throwing another image of the filament so that the imaged coils lie between the spaces of the actual filament coils, so that a flat plane of light is made; i.e., you should see both the original image of the two spirals of the filament and also the image of them at almost the same brightness, thus giving what is to all intents and purposes an evenly illuminated area of light.

If you hold an ordinary magnifying lens, such as a reading glass, some little way in front of the machine when the ordinary projection lens is removed to about 4 or 5 inches away, you should be able to obtain the image.

MAKING AN ENLARGER FOR 9.5mm. FRAMES

I am using a Dekko f/1.9 camera and a Pathe 200B projector. I want to make some negatives of single frames and intend to make the enlarger myself. Could I use either the lens of the camera or projector, say 3½" size of negative required? If either of the lenses



would do could you give me approx. dimension for "A" and "B" or will I just determine it by trial and error?—J.W.G., Belfast.

Your suggested arrangement for making a simple fixed focus enlarger for making negatives from 9.5mm. reversal cine frames is a perfectly good one. It would, however, be advisable to light the original film by means of a ground-glass or flashed-opal glass screen rather than by light from a condensing lens system, and use a diffused light source in order to minimise as far as possible the effects of graininess in the film.

We would strongly advise you to use the lens from your camera, as this will be a fully corrected anastigmat, whereas you may find that the characteristics of the projection lens are not so suitable. We think that the simplest method of setting-up the focal lengths and distances would be by trial and error and not

to work to calculated distances, since the nodal point of the lens might be difficult to assess accurately without a lot of trouble.

LIGHTING A PROSCENIUM ARCH

J.W.M., Ipswich.—The lighting of a proscenium arch in itself is not a difficult matter, being merely a row, or rows, of coloured lights, set behind the sides, top and bottom of the opening. The changing of light from one colour to another is simply arranged by putting all lights of one colour onto a separate circuit, and then controlling that circuit by inserting a sliding resistance in it. This sliding resistance is usually known as a dimmer. The lamps can be bought quite cheaply at chain stores, and need only be of quite low wattage individually, as the aggregate will be reasonably high if a number of lamps are used, and the size of the "dimmer" then becomes unwieldy. We suggest that you visit one or two local picture theatres, and examine carefully the effects used, and, if possible, see where the lamps are placed.

PROJECTION—OUT-OF-FOCUS AT SPLICES

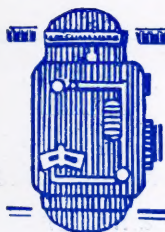
R.A., Burnley.—The making of splices in 8mm. film calls for even greater accuracy than is necessary in the other two gauges. The slightest extra thickness in this gauge will easily upset the tension of the gate-pressure arrangements, which must of necessity be fairly light, and the fact that the gate is thrown out of the focal plane will, in turn, upset the focus on the screen. The time taken by the gate plate to return to its proper position will determine the time that the picture is out-of-focus on the screen. You should take even greater care with your splicing and try and keep the joint as thin as is compatible with strength. Both the splicer and the projector which you are using are of the best of their kind, and we do not think that the trouble is very likely to lie in them.

FITTING MORE POWERFUL LAMP TO BABY PATHE PROJECTOR

I have a Baby Pathe projector with an 18 volt .5 amp. lamp. There is a resistance in the base and also a separate one with ammeter. I wish to make this projector a little more powerful with a larger lamp. Would it be possible to fit a "Lodex" lamp-house with a 50 watt lamp? Will I need a transformer instead of the resistances?—E.F.W., Northfleet.

The fitting of a higher-powered projector lamp into an existing lamp-house is not always an easy proposition, since the larger lamp will need a new mirror and also probably a new condenser, if the efficiency of the new lamp is to be as high as possible. In addition, if the projection lens is of relatively low aperture, then this will also have to be altered if the light is not to be bottled-up in the lamp-house.

As far as we are able to ascertain the Lodex lamp-house is now no longer manufactured. Whether you managed to obtain such a lamp-house, or whether you put in a larger lamp into your existing lamp-house, you would need some method of breaking down the mains voltage to the correct voltage for the new lamp, and at the same time to supply the lamp with the correct amount of current which it would need. A transformer can be used for this purpose when the machine is operated on alternating current (A.C.) mains, but if the mains supply is direct current (D.C.) or if the machine is wanted for "universal" use, then a resistance must be used.



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